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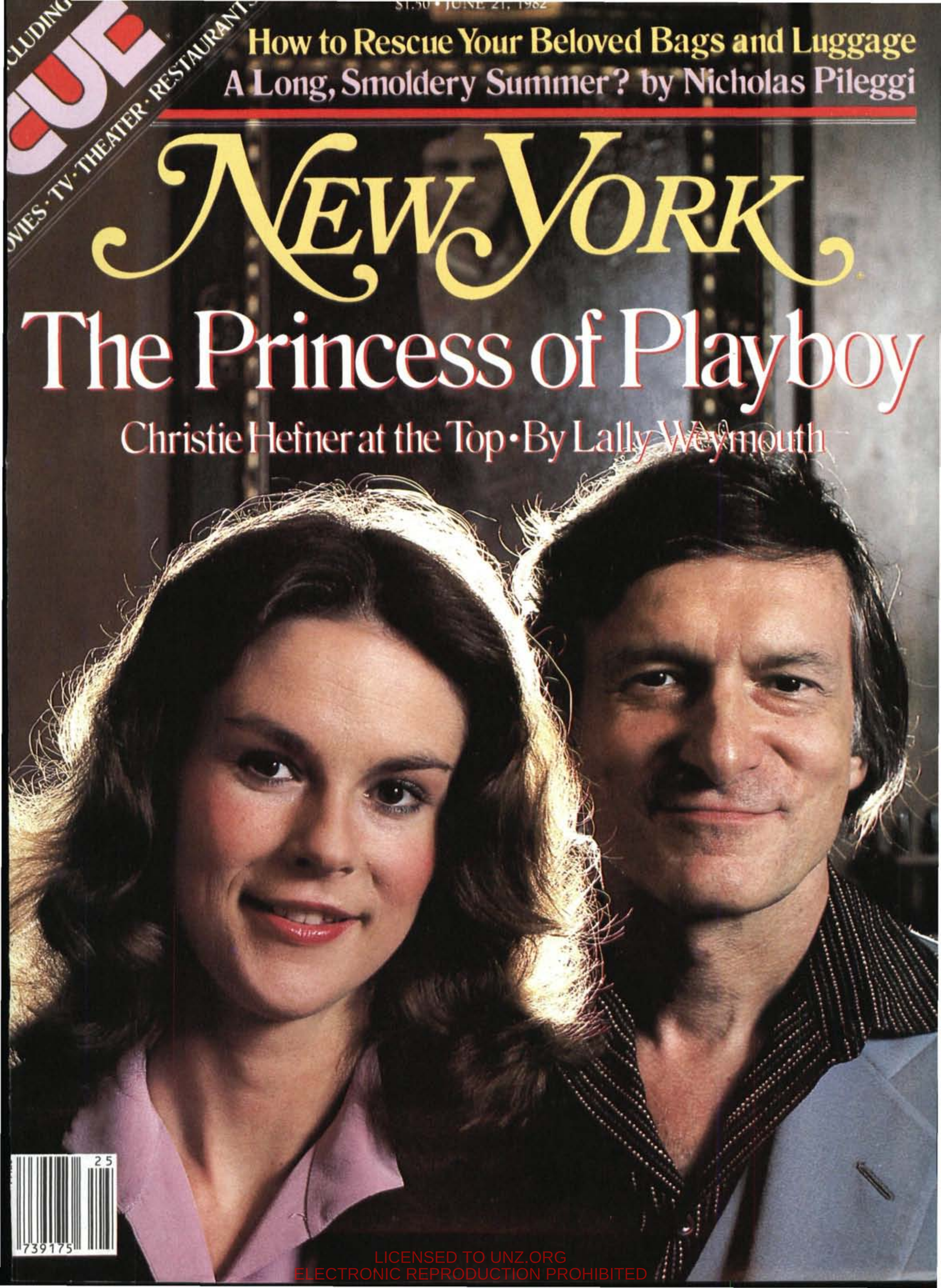
A Long, Smoldery Summer? by Nicholas Pileggi

NEW YORK

The Princess of Playboy

Christie Hefner at the Top • By Lally Weymouth



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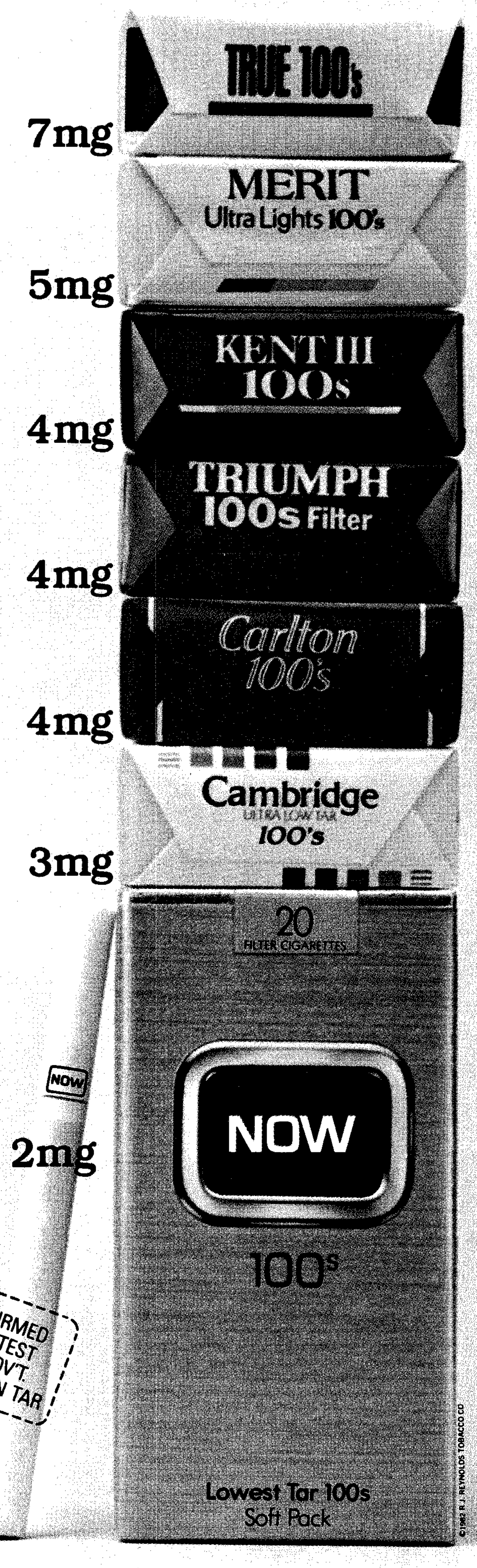
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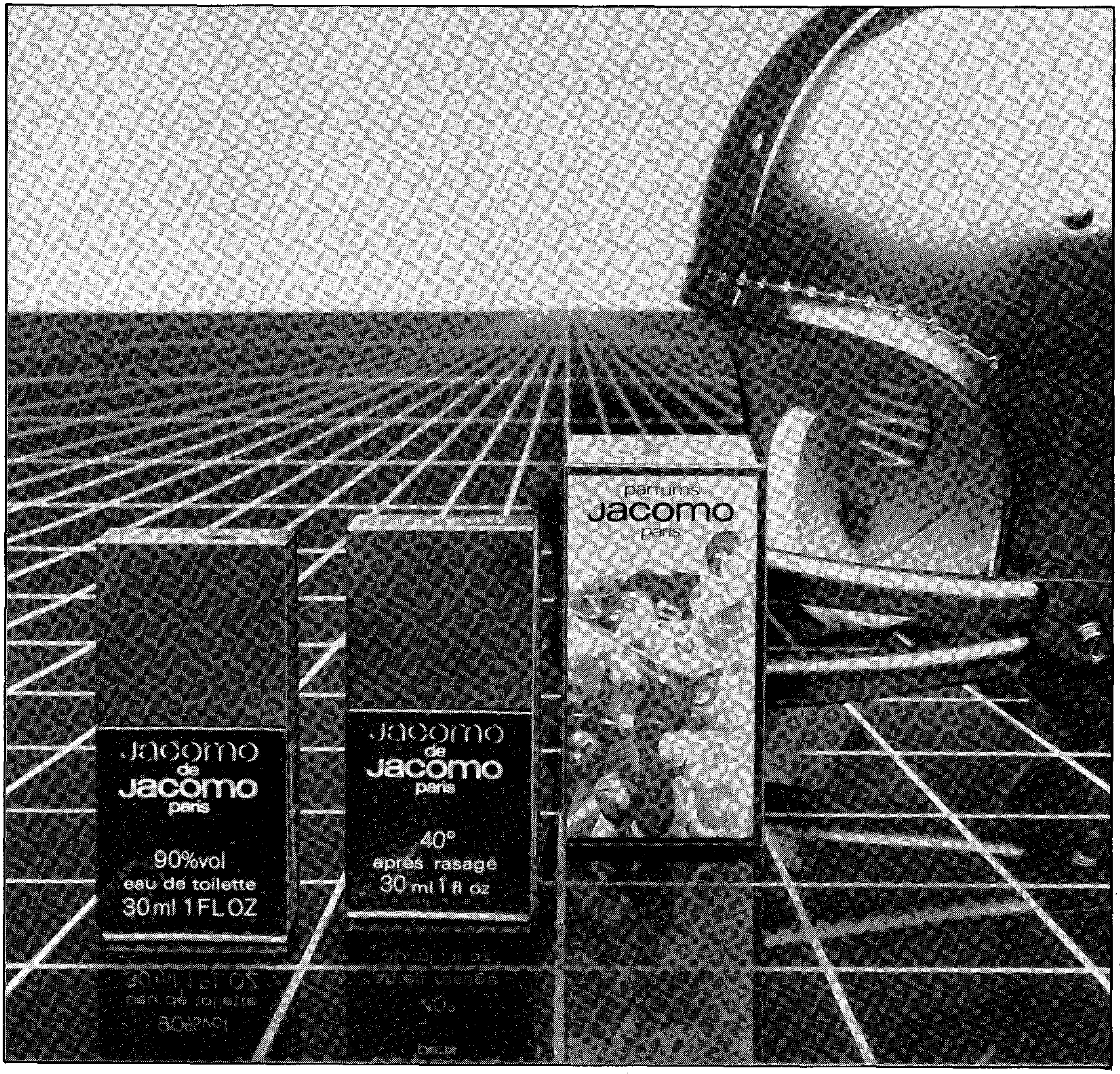
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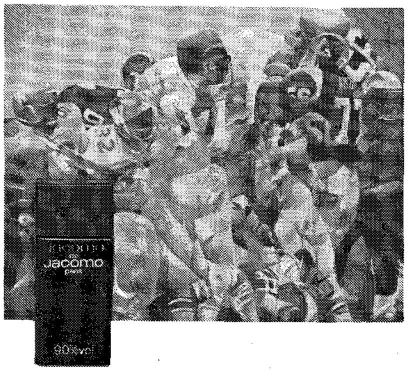
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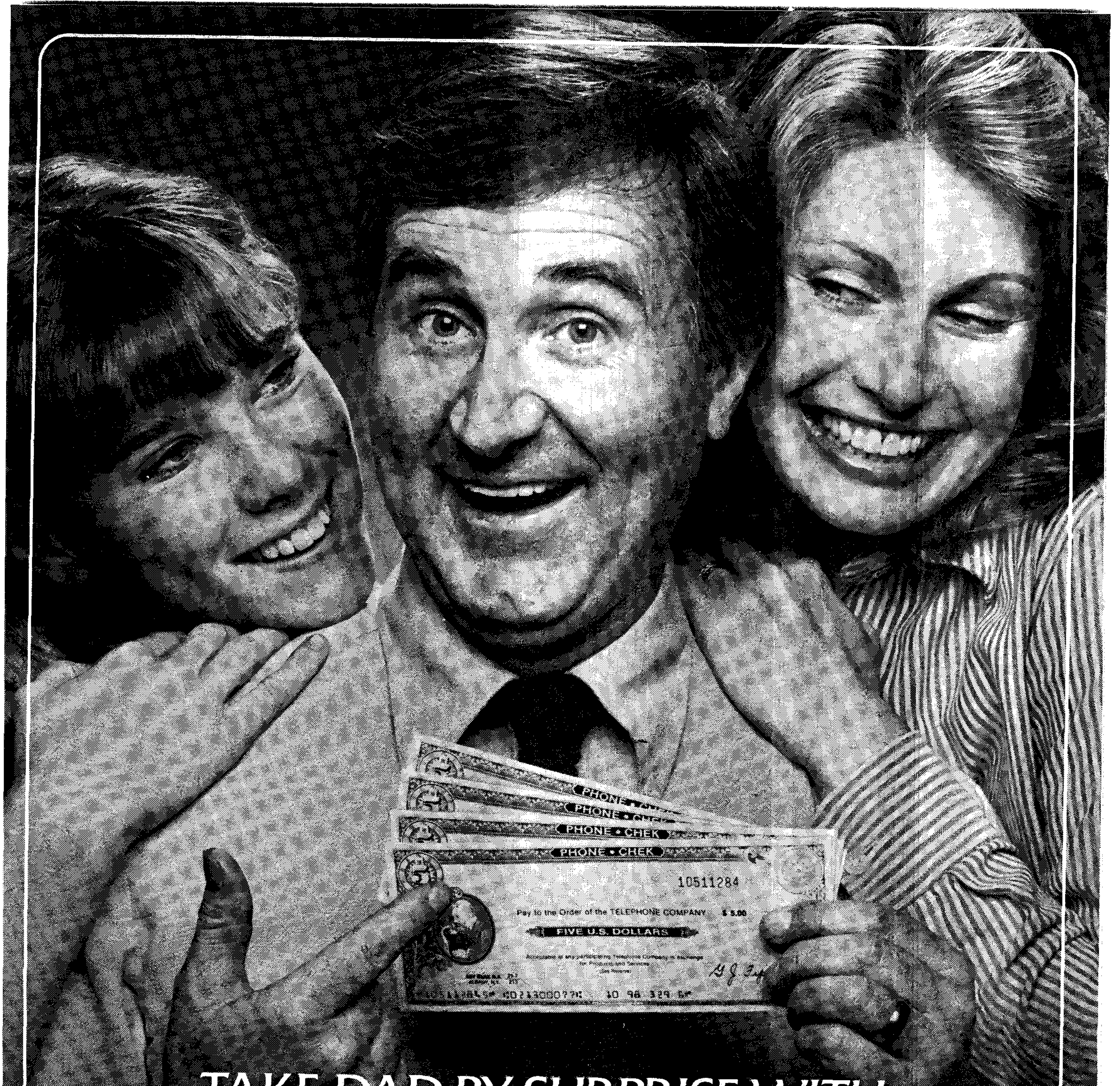
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By Nicholas Pileggi

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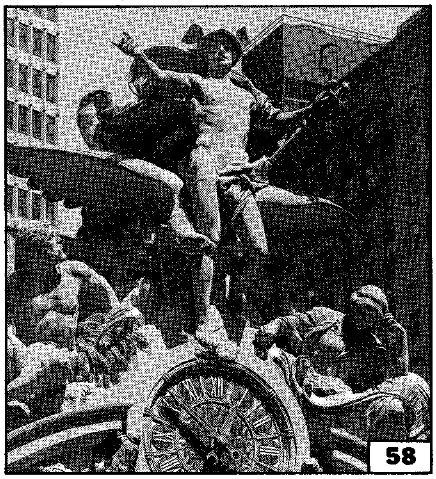

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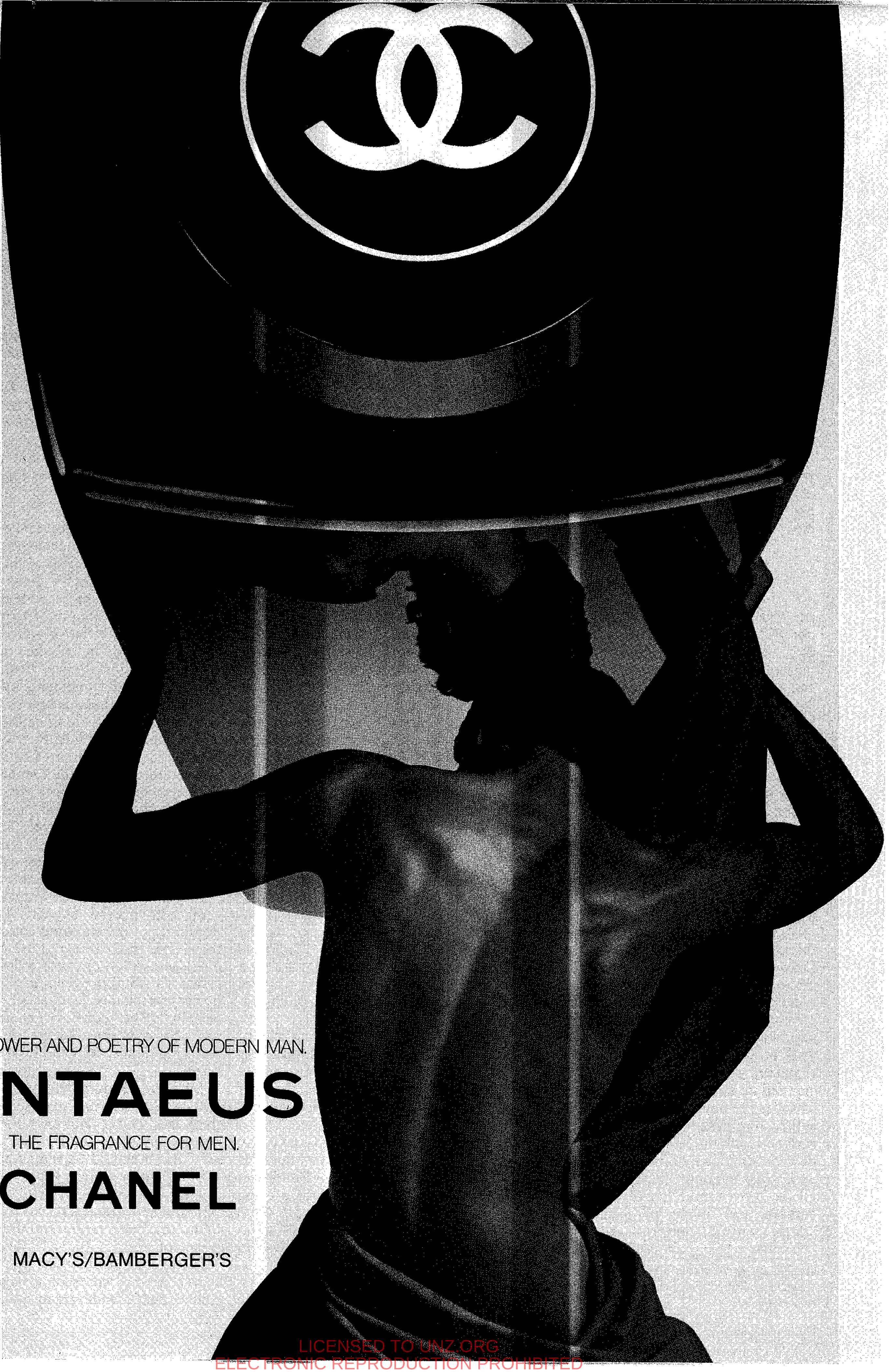

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LETTERS

How Soon Is Doomsday?

IT IS UNFORTUNATE THAT MY DISCUSSION with Harold Holzer ["A Doomsday Scenario on 57th Street," May 24] did not lead him to do more research on the facts surrounding nuclear-waste transportation. The article begins with a scenario that is physically impossible and follows with a series of common anti-nuclear allegations that are incorrect or misleading.

Scare stories and exaggerations only increase polarization and cause reason to be lost in the clamor. This situation has led former Nuclear Regulatory commissioner Peter Bradford to call himself "anti-pro-nuclear." Articles such as yours lead me to ask you to amend your characterization of me as a "pro-nuclear physicist" to one who is anti-anti-nuclear.

Mark P. Mills
Science Concepts
Vienna, Va.

IN HAROLD HOLZER'S ARTICLE, THE doomsday scenario entails a "radioactive, 'spent' nuclear-fuel assembly, packed in water, pressure-cooker-style," encased in a 25-ton cask which is "tested" to withstand collisions of only 30 miles per hour. Mr. Holzer's emphasis on "pressure cooker" and his ominous hissing noise from a leak suggest that he may not be aware that all nuclear-power-plant fuel in the United States is now shipped dry.

Mr. Holzer also states that none of the casks in use today have actually been physically tested and that the casks are required to withstand only the temperature of a house fire (1,475 degrees), not a traffic fire (1,850 degrees).

However, in 1977 and 1978 Sandia National Labs, under the auspices of the Department of Energy, conducted several full-scale tests on older casks, technically inferior to those being used today. In these tests, a truck carrying a fuel cask was crashed into a 690-ton cement wall at 60 miles per hour. The cask sustained so little damage that it was cleaned up and crashed a second time at 84 miles per hour. The test program also subjected a cask to a fire with temperatures of 1,800 to 2,100 degrees Fahrenheit for 90 minutes and then dropped a cask 2,000 feet onto a desert hardpan. In all the tests, the ability of the casks to contain and shield their radioactive cargoes was not compromised.

The care used in transporting nuclear fuel is unexcelled when compared with the procedures used for transporting any other form of hazardous waste. In fact, the worldwide record for transportation of such fuel is unblemished by loss of life as a result of the release of nuclear radiation.

Gary Krellenstein
Envirosphere Company
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

HAROLD HOLZER'S ARTICLE GIVES credence to the assertions of a handful of individuals of dubious technical competence while disregarding the consensual opinions of the overwhelming majority of this country's scientific and engineering professionals.

We must wonder why a report by the Council on Economic Priorities (C.E.P.)—a "liberal think tank," not a recognized body of scientific experts—should be cited as the basis for the article over studies conducted by the Sandia National Laboratories, the Oak Ridge Associated Universities, the Royal Swedish Academy of Sciences, the Pacific Northwest Laboratory, and the Nuclear Regulatory Commission. The N.R.C. executive director for operations, William Dircks, assessed the C.E.P. report and found 30 false or misleading statements. Because the Holzer article begins with an accident scenario whose conception has been attributed to the C.E.P.'s Marvin Resnikoff, it is worth examining briefly both the scenario and the N.R.C.'s comments on the C.E.P. report.

The scenario begins with an accident involving a truck carrying spent fuel; the article notes that the C.E.P. predicts that "four nuclear-transport accidents will happen by 1990 and seventeen by the year 2000." The N.R.C. report finds this mishap estimate "plausible" but goes on to estimate that only 6 percent of them will have the potential to cause any release of radiation.

The N.R.C. has investigated accident scenarios and found that it is unlikely that cask integrity would be jeopardized in the event of even a jarring crash of over 30 m.p.h. or a fire of 1,850 degrees Fahrenheit.

The scenario asserts that the accident "could kill hundreds of thousands of people and close off half of midtown Manhattan for years." First of all, the N.R.C. was unable to uncover any basis for such a statement. Second, the commission examined what it termed "a very severe urban accident involving an irradiated nuclear fuel truck cask"; it assumed a population density equal to the average density of New York City; and it concluded that such an accident had the potential for causing one-half a latent-cancer fatality. The probability for such an event occurring, the N.R.C. concluded, was 0.00000002 per year based on spent-fuel traffic expected in 1985.

By ignoring the N.R.C. evaluations of the dangers of radioactive-material transport, all Mr. Holzer has succeeded in doing is to mislead the readers of *New York* Magazine.

Miro M. Todorovich
Executive director
Bill Buttenwieser
Executive assistant
Scientists and Engineers for
Secure Energy, Inc.
Manhattan

Harold Holzer replies: Gary Krellenstein is correct—all nuclear-power-plant fuel in the United States *is* shipped dry today. But that doesn't mean it won't again be shipped pressure-cooker-style if local bans on shipping spent fuel are overturned. Since the shipping bans became common, in the late seventies, power companies have been storing spent fuel at the nuclear plants themselves. The fuel that does get shipped has been cooling for as long as five years—and is therefore sufficiently cooled to be shipped without pressurization. The power industry and the Department of Transportation are trying to overturn the bans. If they succeed, spent fuel will probably be shipped after far shorter cooling periods—in which case, many experts think, pressurized-cask shipments may again become common.

Mr. Krellenstein also argues that recent tests proved beyond doubt the durability of the shipping casks. But do they? The tests were performed on an older generation of casks. Scientists opposed to shipping maintain that the newer models are far weaker. The fact remains: The current generation of casks has not been subjected to rigorous testing at high speeds and high temperatures.

Miro M. Todorovich and Bill Buttenwieser insist that the scientists on their side of the shipping issue know more than the scientists on the other side. But it should be remembered that U.S. District Court Judge Abraham Sofaer was presented with data and probability estimates from both sides, including information supplied by Dr. Resnikoff. Earlier this year, Judge Sofaer ruled against the parties who asserted that shipping was safe enough to be renewed on a widespread basis. ■

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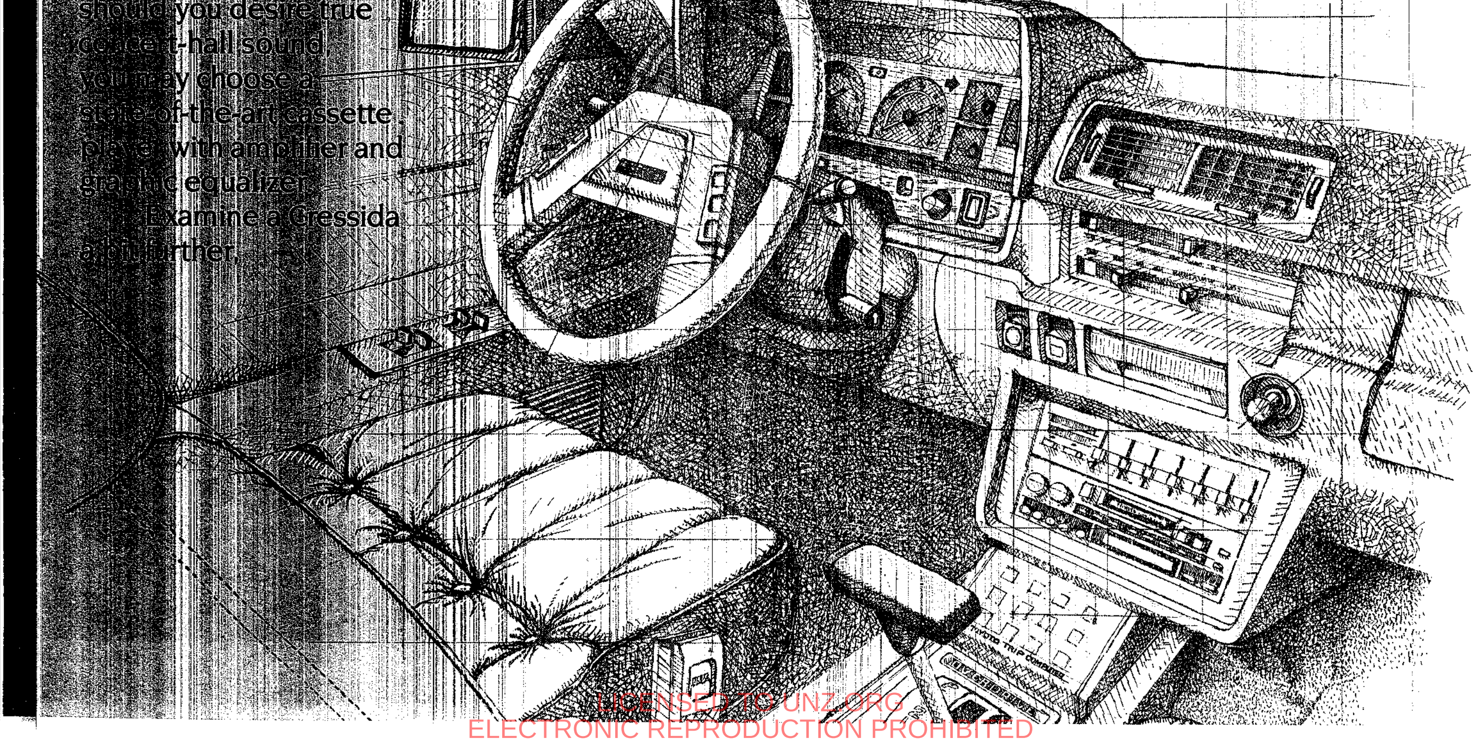

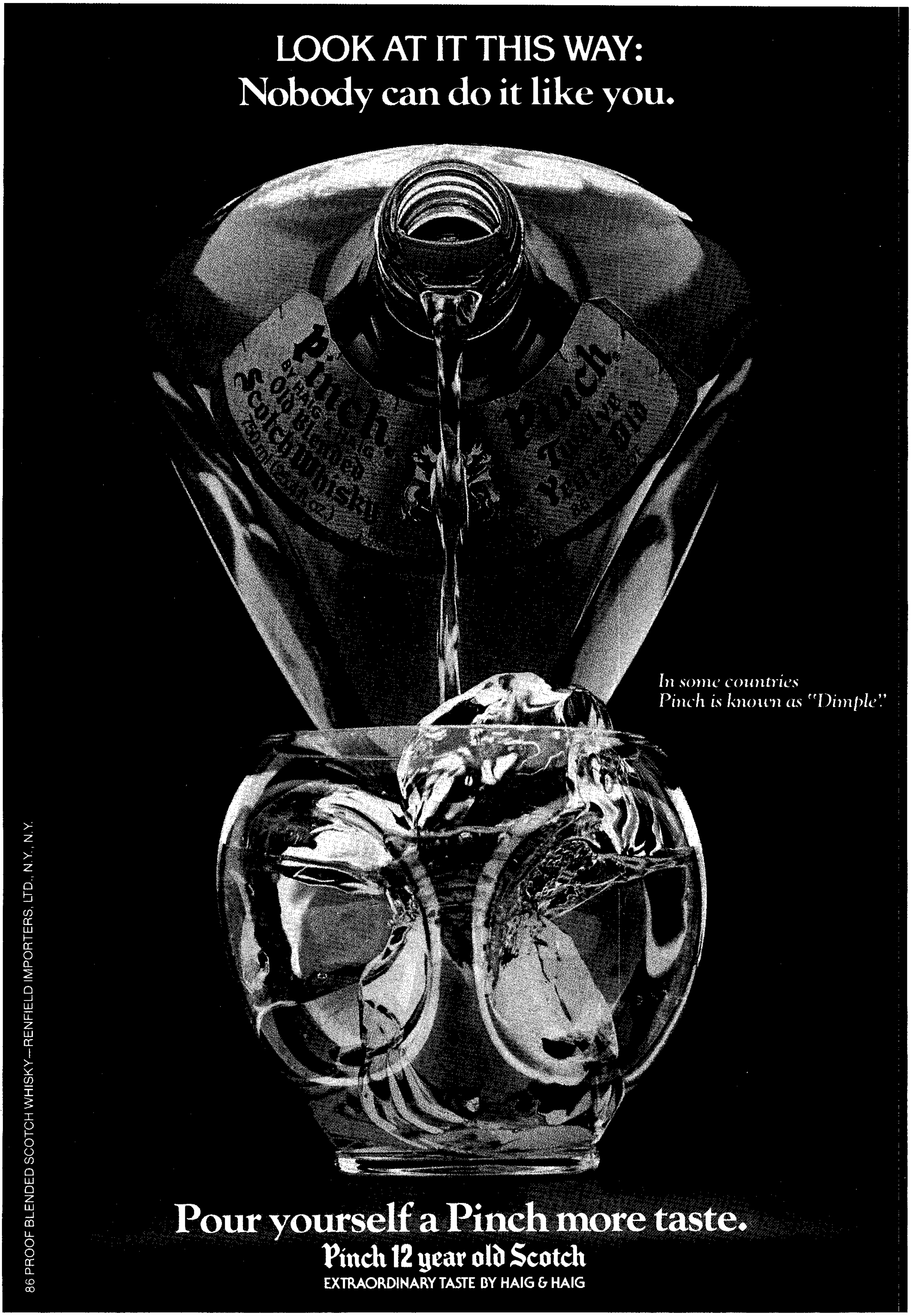
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INTELLIGENCER

Nancy: When in Rome...

NANCY REAGAN MAY HAVE violated protocol when she walked alongside Queen Elizabeth, but she took expensive care to mind her p's and q's at the Vatican.

The First Lady, told that distinguished female guests should wear black outfits that cover their knees and arms when meeting the pope, sought the aid of one of her favorite designers.

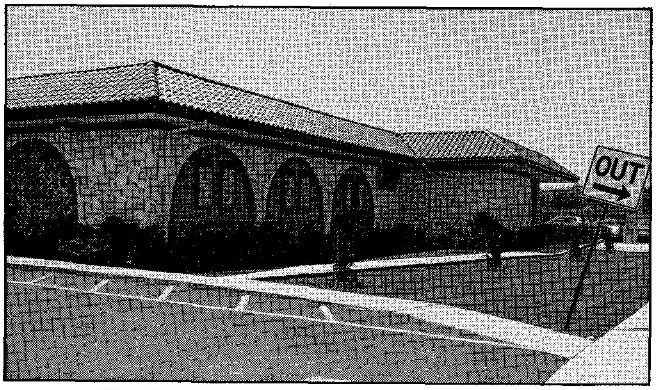
"She had Adolfo work entirely to her specifications. It's all her inspiration," said an aide to the designer of the primly ruffled, high-necked, black crêpe blouse and floor-length skirt with matching train that Mrs. Reagan wore for her audience with the pontiff.

The Vatican rag: *Protocol.*

The fashion house refused to say how much this gesture cost, but Adolfo is known to charge upwards of $1,500 for his most simple couture gowns.

"I think Mrs. Carter and previous First Ladies also wore long to meet the pope," said an assistant to Mrs. Reagan. Replied Rosalynn Carter's assistant, Madeline MacBean, "That is tradition, and, if I remember correctly, Mrs. Carter had a lady find her some things at stores for the times she met the pope. She didn't spend a great deal on clothes."

Memorial Day Gang in Trouble With the Mob



The Sea Crest Diner: *Hit by the gang of five.*

THE GANG OF FIVE YOUTHS accused of a Memorial Day-weekend rape-and-robbery spree in Brooklyn and on Long Island chose the wrong people to pick on, according to law-enforcement sources.

Close associates of local mobsters were among the 100 victims, said the sources, who added that the families of the men accused in the case are suffering the consequences.

"They had to leave their homes because they had so many threatening calls. They were terrified [the mob] was going to dynamite them," explained one source. Another suggested that the threats were what persuaded two of the defendants, Robert Williams and Bruce Garrison, to surrender to authorities.

An investigator on the case, Lieutenant Anthony Santoro, said he hadn't been informed that any of the victims had organized-crime connections. But he confirmed that Williams's mother had been driven from her home by threatening phone calls.

A relative of another alleged gang member, nineteen-year-old Robert Samuels, said that the defendant's mother had also been threatened. Asked if the mob was responsible, the relative responded, "Why do you want to know? Are you coming to protect us?"

Fly the Cloudy Skies

IF YOU TAKE UNITED AIRlines' new TV commercials at their word, the troubled Boeing Company has a rosy future in the friendly skies: The ads call Boeing's 767 "the new generation jet."

But although United ordered 39 of the $41-million planes, it is now trying to delay or cancel about half the purchase. Its ads also speak of "United's 767," and don't mention Boeing.

Once United buys a plane "it's ours," said United's advertising director, William Alenson. Besides, the airline—which cited the recession as one reason for backing away from the 767 deal—could reap new business from the campaign, and that would be "good for Boeing," he added.

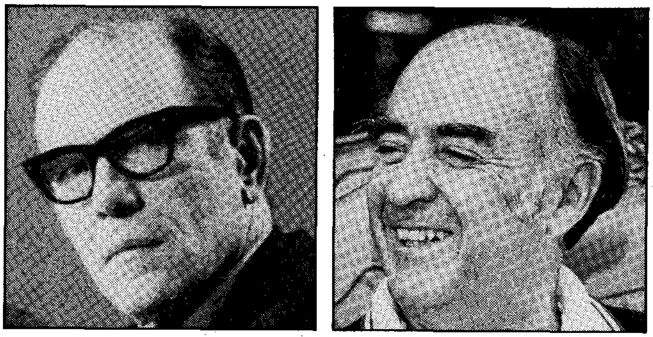
"Anything that lauds your product is good," said a spokesman for Boeing, who noted, however, that United has "put a crimp in our planning."

LaRouche: No Party for Democrats

THE DEMOCRATS SEEM TO have acquired a new roving ambassador—Lyndon LaRouche Jr., the perennial presidential candidate and arch-conservative who founded the tiny, cultlike U.S. Labor party.

LaRouche, who now refers to himself as chairman of the "National Democratic Policy Committee's" advisory board, met last month with Mexican president José López Portillo. The fringe politician then surprised the Mexican press—which believed he was the "leader" of the United States Democratic party—by reportedly declaring Secretary of State Haig and Henry Kissinger "*non grata*" in Latin America.

The U.S. Embassy swiftly put out the word that LaRouche "is not a major political figure in the U.S." The Democratic National Committee said it has "no connection" with the self-styled leader's similarly named organization. But LaRouche told *New York* through a spokeswoman that he "considers himself a leader of the Democratic party," adding that he had also recently met with Indira Gandhi.


LaRouche, López Portillo: *Who's* non grata *now?*

BY SHARON CHURCHER

Photographs: top, Tony Jerome; left, Wide World; bottom left and right, U.P.I.

The Media-Mavin Test

HOW HIGH IS YOUR NEW York–media I.Q.? Public-relations man John Scanlon has sent carefully targeted members of the press a 125-item questionnaire testing just that—though he insists it's a "very serious" quiz for job applicants at his firm.

"I realized [media people] loved seeing their names included, and it certainly makes it easier for me to call them," admitted the press agent (whose clients include Mobil Oil and Citibank).

If you get the answers to all of the following, a P.R. career might be next:

1. Who writes the "About New York" column for the *Times*?
2. What food is prominently mentioned at the start of *Swann's Way*?
3. Van Cortlandt Park is in what borough?
4. Who is the publisher of *Women's Wear Daily*?
5. Who said, "Mathew Brady and the Cooper Institute made me president"?
6. Whose gossip column always begins with a quote?
7. Name the starting five of the 1970-champion Knicks.
8. Who is Elizabeth Franz?
9. Name King Lear's daughters.
10. How many regrets does Frank Sinatra have?
11. Where are Boss Tweed and Joey Gallo buried?
12. Who is the managing editor of *Time* magazine?
13. Who is the chairman of Citibank?
14. Name the next number in this series: 23, 28, 33, 42, 51, ___
15. Who writes the "Intelligencer" column for *New York* Magazine?

Answers: (1) Anna Quindlen. (2) *Petites madeleines*. (3) The Bronx. (4) John Fairchild. (5) Abraham Lincoln. (6) Liz Smith. (7) Bradley, DeBusschere, Reed, Frazier, Barnett. (8) The star of *Sister Mary Ignatius Explains It All for You*. (9) Regan, Goneril, Cordelia. (10) Too few to mention. (11) Green-Wood Cemetery. (12) Ray Cave. (13) Walter Wriston. (14) 59. (15) See page 6.

The Giant-Panda War: ABC vs. 'National Geographic'

Ling-Ling: *A starring role.*

AS A GREAT BELIEVER IN equality, the Chinese government presumably expected that both parties would be pleased when it invited a *National Geographic* movie crew to film giant pandas on the Tibetan border—and extended the same favor to ABC.

"We were blown away when we discovered ABC also had these rights," said Miriam Birch, *Geographic*'s producer, who has just returned from a trip that she had hoped would provide the first Western TV footage of pandas in their bamboo jungles.

She refused to reveal how many of the creatures showed for her documentary, which will air on PBS: "It was real hard to see them, because of the bamboo." But she saw an edge over ABC because of exclusive shots of Ling-Ling, the Washington, D.C., zoo's giant panda, being "artificially inseminated."

"ABC is using Roger Caras, who wrote the *GEO* piece, as their host," she added, referring to the ABC naturalist, whose August 1981 article on pandas was illustrated by photos that showed supposedly wild pandas that were actually in a pen.

GEO said it had been misled by the photographer (whom the naturalist hadn't accompanied), and Caras fumed last week that he has no intention of allowing the *National Geographic* crew to impugn *his* network's panda expedition. "I don't think *National Geographic* got any wild pandas on film. *We* got five," he said.

Why 'Mahler''s High Notes Were Snipped

THOUGH VIEWERS WERE kept in the dark about it, two famous scenes were missing from Ken Russell's *Mahler* when it aired recently on public television.

In the original version of the movie, the controversial director depicted Mahler's conversion to Catholicism through a musical fantasy sequence: The Jewish composer, his career threatened by anti-Semitism, was shown drinking milk from a hog's head while composer Richard Wagner's wife, Cosima, wearing a swastika, looked on. But not in the PBS version.

Also snipped was a segment in which Mahler fantasized he was in a coffin while his wife danced a striptease on the lid. "The symbolism worked very nicely in the theater, but we had to think of our viewers," explained PBS programming vice-president Eric Sass.

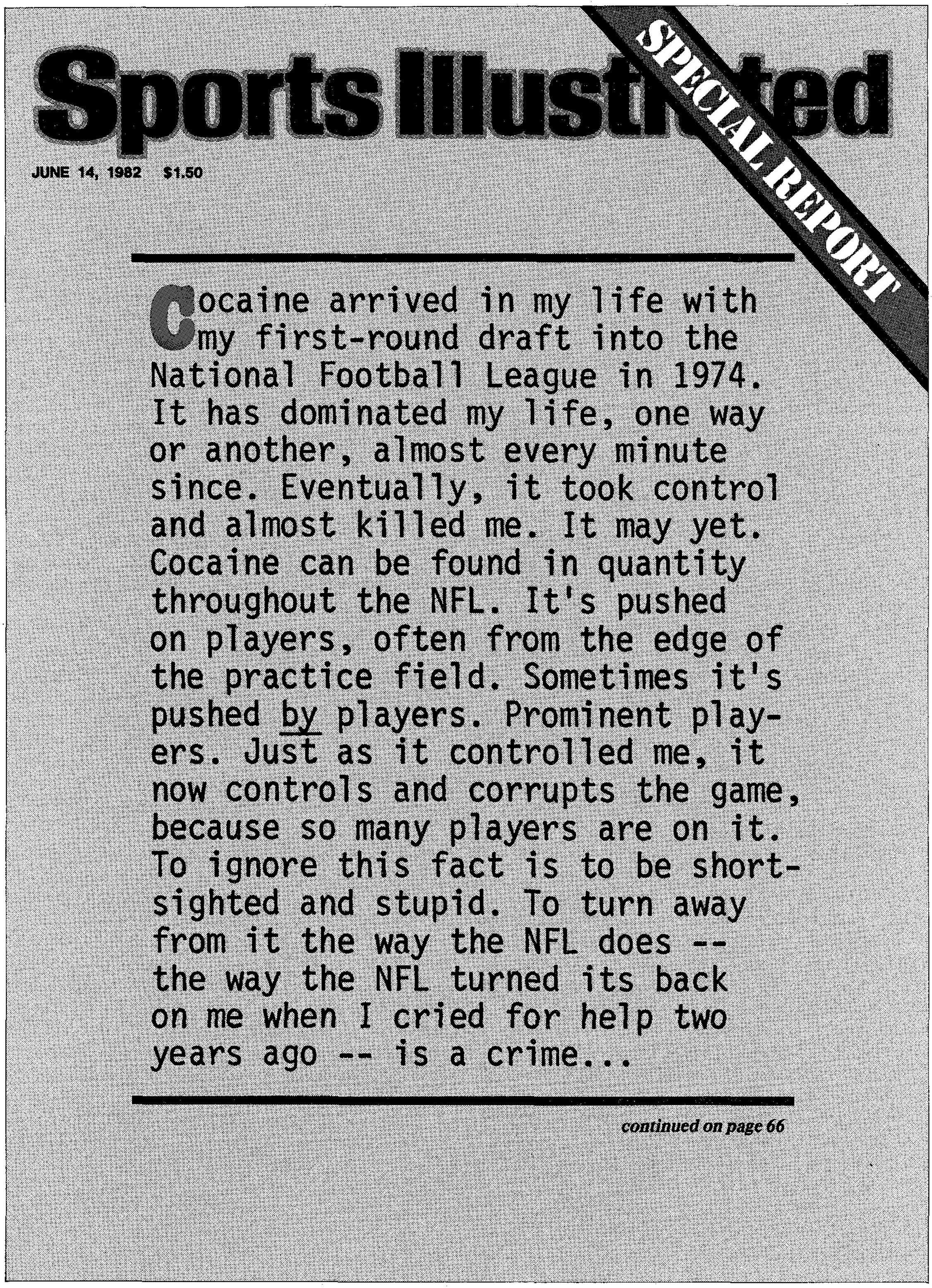
He said the cuts were made by Russell's technical crew, with the director's approval, for PBS. But that didn't mollify Russell buffs: "How dare they do this without even saying, 'Edited for television'?" griped a film scholar, who contended that the changes "made the film totally incoherent."

Literary Notes From All Over

HE MAY BE A WELL-KNOWN liberal, but writing in *The New Republic*'s tenth-Watergate-anniversary edition this week, Nicholas von Hoffman seems to feel kindly toward, of all people, Richard Nixon. Von Hoffman contends that Nixon was the first president since Lincoln to be confronted by a war that divided the ruling classes. Yet Honest Abe "did not limit his response to a little eavesdropping.... He threw people in jail without benefit of trial," writes von Hoffman, concluding that the news stories that helped drive Nixon from office were "lynching." One *New Republic* editor dubbed the piece "Nixon revisionism," but von Hoffman told *New York*, "I would not want it to be thought I'm saying Old S--t-face is wonderful. I'm trying to ask what historians will make of his years." ... Is Norman Mailer having some rare regrets about something he wrote? His new collection of essays and interviews done over the past twenty years, *Pieces and Pontifications*, just happens to exclude the September 26, 1976, *New York Times Magazine* cover story in which the author extolled Jimmy Carter. It's not every day "that you could pull the lever for a man whose favorite song was 'Amazing Grace,' " he wrote, describing the candidate as endowed with "political genius," and "quintessential American cleanliness." Mailer's editor at Little, Brown, Roger Donald, said he didn't know why the piece wasn't included. But "the last thing Norman Mailer's afraid of is being embarrassed by his mistakes," he added.

Von Hoffman: *Nixon booster?*

Photographs: top, Wide World; bottom, U.P.I.



Sports Illustrated

SPECIAL REPORT

JUNE 14, 1982 $1.50

Cocaine arrived in my life with my first-round draft into the National Football League in 1974. It has dominated my life, one way or another, almost every minute since. Eventually, it took control and almost killed me. It may yet. Cocaine can be found in quantity throughout the NFL. It's pushed on players, often from the edge of the practice field. Sometimes it's pushed _by_ players. Prominent players. Just as it controlled me, it now controls and corrupts the game, because so many players are on it. To ignore this fact is to be shortsighted and stupid. To turn away from it the way the NFL does -- the way the NFL turned its back on me when I cried for help two years ago -- is a crime...

continued on page 66

Now, in a *Sports Illustrated Special Report,* we shed some dramatic and—we hope—valuable light on a darker side of the football world: cocaine use in the NFL.

Don Reese is a former first-round draft pick, a seven-year NFL veteran *and* a heavy cocaine user. His first-person story, 'I'm Not Worth A Damn,' as told exclusively to SI Senior Writer John Underwood, makes for powerful prose. What it reveals is cocaine's widespread use, potential for abuse and damaging effects on the players and the game.

At *Sports Illustrated,* we know our readers turn to us for much more than the score. They turn to us for probing and thought-provoking commentary on the major issues confronting sport and the controversies surrounding its people.

It is in this spirit of responsible journalism that we publish our *Special Report.*

Sports Illustrated

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The Bottom Line/Jack Egan

MAKING THE MOST OF YOUR I.R.A.

The Nest-Egg News

HAVE YOU OPENED AN INDIVIDUAL RETIREMENT Account yet? If you're typical of the 55 million workers who became eligible to start one this year, you probably, for one reason or another, have put off thinking about it.

Despite the advertising blitz for I.R.A.'s, the results to date have been steady but unspectacular. After a surge in March and April, around tax-filing time, the number of new sign-ups has slackened off. However, to call response disappointing so far is to misread the situation.

Experts at a number of financial institutions say the big surge in I.R.A.'s will take place early in 1983. Individuals have until April 15, 1983, to open an I.R.A., depositing up to $2,000, and obtain a full tax deduction for 1982. (I.R.A. contributions are deductible from your gross income, and the income you earn on your retirement account accumulates tax-free until you make withdrawals.) If you get an extension allowing late filing of your federal tax return, you can delay opening an account until the new deadline and still get a deduction for 1982.

While there is no real advantage in waiting, since the earlier you open an account the sooner it starts earning income, most people seem not to be worrying about the new opportunity until tax time. The expectation is that as the months approach when taxes must be faced, people will turn to I.R.A.'s in large numbers. And tax accountants will probably be the most effective salesmen for the accounts as they advise their clients to consider I.R.A.'s. "It's going to be extraordinary," says Don Underwood, who is in charge of retirement plans and services for Merrill Lynch. "We're going to be working day and night."

Although the main purpose of I.R.A.'s is to provide secure and substantial retirement nest eggs, the chance to reduce one's immediate tax burden seems to be the most appealing aspect of the plans. That, at least, is the finding of a Merrill Lynch survey—81 percent of the firm's customers who have opened I.R.A.'s this year have done so primarily for the tax break.

Most of Merrill Lynch's new I.R.A. accounts have been begun by existing customers, many of whom earn $50,000 a year or more and are in the highest income-tax brackets. "These individuals tend to open their accounts as early as possible," says Underwood. Furthermore, he adds, most of the money they are putting in is not being withdrawn from banks or money funds but is income from other investments.

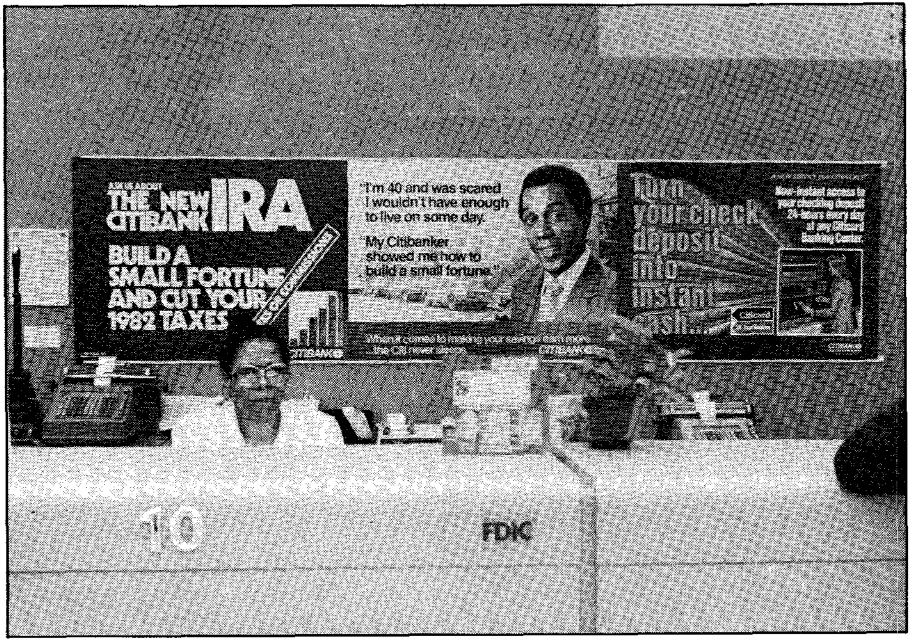
What vehicles are Merrill Lynch's customers choosing for their I.R.A.'s? "They are looking at depressed stocks in the market," says Underwood, "and there are some very attractive undervalued situations if they are willing to wait and don't need their money right away."

Citibank, which has made a major marketing effort for I.R.A.'s, feels its results "have been excellent so far," according to Mark Lipson, who is director of tax-shelter programs for the bank. Customers opening I.R.A.'s at Citibank have been choosing from a number of options, particularly 18-month money-market certificates and 30-month bank certificates, which currently guarantee a fixed rate of around 15 percent. "Locking in these high rates seems to be a very attractive proposition," Lipson says. Like Underwood, he expects involvement in I.R.A.'s to build toward the end of 1982 and to continue to increase through the first quarter of 1983 as tax time nears.

In the past, about two-thirds of all I.R.A. accounts were opened at banks. Most still are, but more and more people are considering mutual funds and mutual-fund groups, which often make it possible to switch or divide I.R.A. dollars among equity, bond, and money-market vehicles. In the first three months of 1982, the number of I.R.A.'s invested in mutual funds grew 140 percent, from 500,000 to 1.2 million, according to the Investment Company Institute, the trade organization for the mutual-fund industry. In other words, the mutual funds opened more I.R.A.'s than they had in the seven years since I.R.A.'s were first introduced. Assets were up only 48 percent, from $2.6-billion to $3.8 billion—but this is understandable, since new accounts tend to be smaller than existing ones. Of the $1.2-billion in new money, 70 percent went into high-yielding money-market funds and only 30 percent into stock or bond funds.

A lot of the new mutual-fund investments have come from companies that offer to take regular paycheck deductions for automatic deposits into I.R.A.'s. Such programs are arranged and sponsored by mutual-fund-management organizations—American Funds Distributors, of Los Angeles, has been particularly successful at attracting such new business.

"We've done more business than we expected," says Graham Holloway, president of the group. "Many of the big companies, after studying the possibility, decided not to do anything. But a lot of companies with anywhere from 500 to 20,000 employees have been very receptive." So far, American Funds has signed up 150 corporations. Most of the I.R.A. money, contrary to the in-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Ad blitz: *I.R.A.'s are being pushed hard, but the big investor surge is yet to come.*

Photograph by Fred McDarrah.

Eastern's Trans-Con.* It elevates cross-country travel to a higher plane.

Even with the speed of today's jets, traveling cross-country takes a big chunk of your time. So Eastern set out to make that time fly as pleasantly as possible. When you board one of Eastern's Trans-Con flights nonstop from New York to Los Angeles or San Francisco, we really pull out the stops.

ROOM TO RELAX.
It starts as soon as you call for reservations, when you can select the seat of your choice up to 29 days in advance, right then and there on the phone. Whichever seat you choose, you'll be riding one of our spacious wide-body A-300 or L-1011 Whisperliners.® Our wide-bodies give people room to stretch out and give carry-on luggage room to ride overhead instead of underfoot.

Once you're settled in, you can look forward to a first-run feature film, shown on every flight. The kind of film you were anxious to see but missed because you were too busy working or traveling (there is a $2 charge for headsets in coach).

A CHOICE OF DELICIOUS ENTRÉES.
The long trip gives us a chance to serve you a choice of delicious entrées at every meal, even in Economy Class. On our dinner flight, you can dine on your choice of Sirloin Beef Brochette, Gulf Shrimp, Top Sirloin Steak or Stuffed Pork Chops. For brunch, sample our light, fluffy, French-Style Cheddar Cheese Omelette, Soufflé Benedict, Scrambled Eggs or Quiche Lorraine. And on our night coach flights, we offer a midnight supper, with your choice of soup and sandwich, or full breakfast. You'll feel as if you're sitting in a topflight restaurant; we planned it that way.

A BONUS FOR FLYING OUR WAY.
As the miles roll by above, they can add up to a bonus for you below. Thanks to Eastern's FREQUENT TRAVELER BONUS PROGRAM, you earn travel credit based on mileage—good toward free, discounted or upgraded travel on Eastern.

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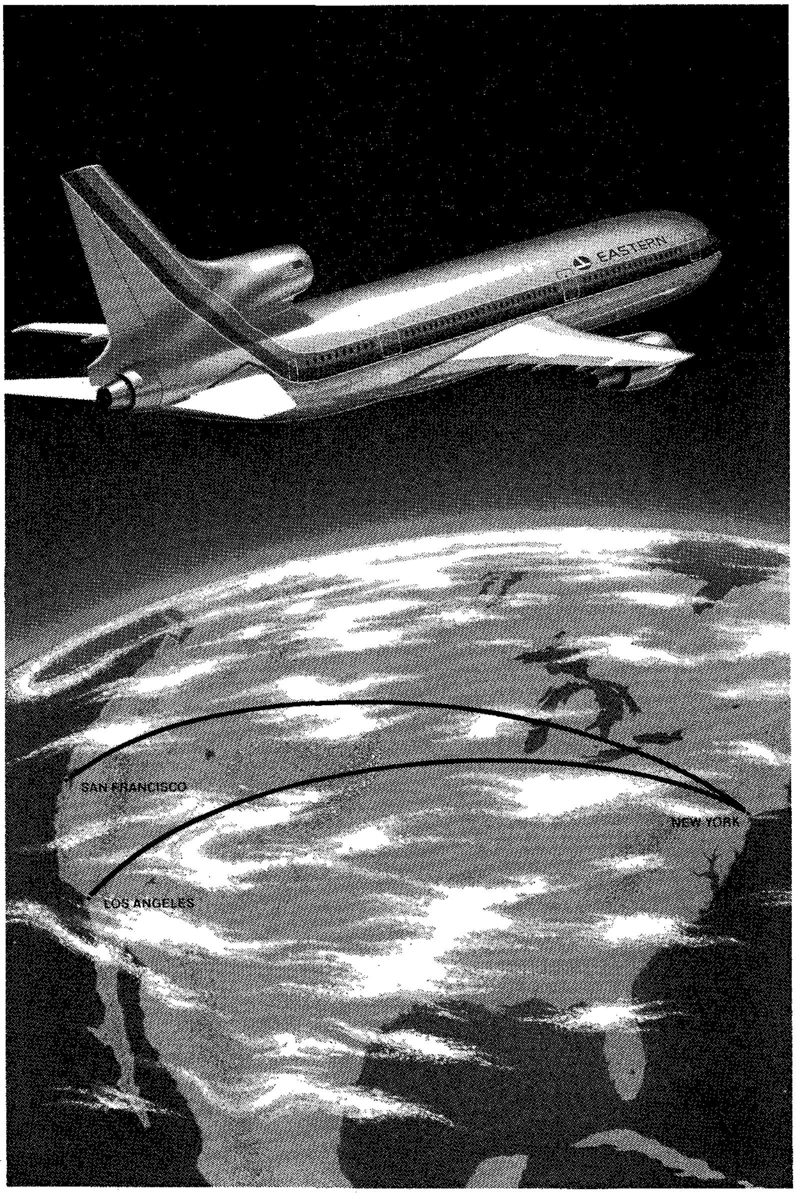

*"Trans-Con" is used under license from Transcon Lines, the owner of the Registered Service Mark TRANSCON for motor-freight service. Movie program and system provided by Trans Com—a unit of Sundstrand Corp., ©1982 Eastern Air Lines, Inc

EASTERN

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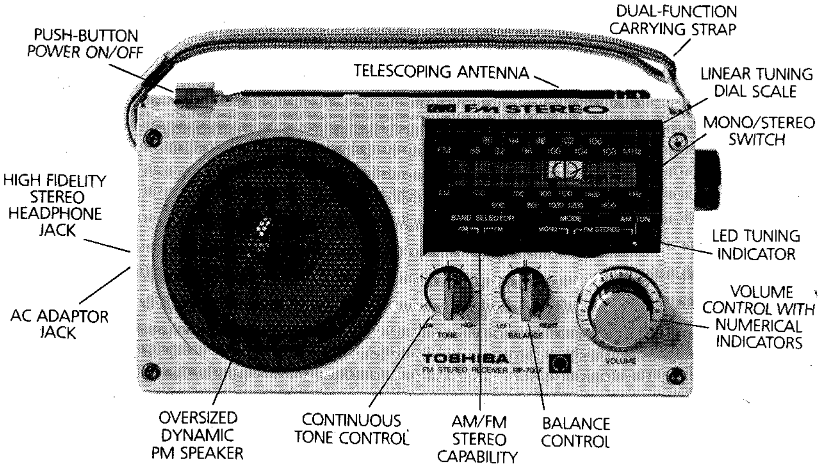

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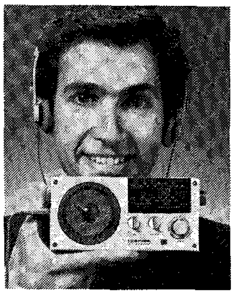

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THE WORLD TRADE CENTER OBSERVATION DECK

And in the evening, please don't touch the stars.

dustry's prior experience, is going into the group's common-stock funds; the money-market funds lag behind.

People who open I.R.A.'s can choose among most popular forms of investment, but there are some exceptions. Congress has ruled out gold, silver, gems, and collectibles. Money can't be borrowed to invest, so you can't purchase commodities, which are highly leveraged, or stocks on margin. Certain other investments just don't make much sense. Since the account is already tax-sheltered, there's no reason to invest in municipal bonds or other tax-free vehicles. Real estate is also unattractive because the normal tax deductions for interest payments and depreciation don't apply. And the rule against loans makes it impossible to purchase property with a mortgage.

A number of vehicles have been created that permit investment for I.R.A.'s in real estate, commodities, financial futures, and oil- and gas-drilling companies. These are structured as limited partnerships, and they have features that emphasize opportunities for capital appreciation in lieu of the usual, but in this case useless, tax advantages. Participation comes in units of $1,000 or $2,000.

Several dozen organizations, including brokerage firms and independent syndicators, now offer I.R.A. investors the chance to put their money in real estate. Questor Associates, a San Francisco firm that follows the real-estate market, has surveyed some of the available offerings.

What they have in common, according to senior associate Robert Hatheway, is a specific holding period during which an investor earns a nominal annual return. In addition, there is a probable equity "kicker," a larger return when a property is eventually sold. Most of these real-estate funds are illiquid, so the investor must be prepared to wait three to seven years, and sometimes longer, before the initial investment can be withdrawn. The setups involve various arrangements, ranging from outright purchases of property for cash to subordinated land leasebacks, where the land underlying a property is purchased and leased back to the owner of the building thereon.

In choosing a real-estate investment, says Hatheway, the investor "wants to look at the prior record of the sponsor or general partner. More and more people are bringing out these limited partnerships, and the sponsor's track record is extremely important." He also recommends looking into how profits get distributed. Does the general partner make money along with the investor, or is he guaranteed a return up front? A general partner with an interest in the ultimate profitability of a project will have the same interests as every investor. "The I.R.A. investor should look at a real-estate program the way he looks at any other investment," says Hatheway. "The ultimate economic benefit is even more important when you consider that there are no tax breaks involved in an I.R.A."

For investors interested in commodities, Heinold Commodities, of Chicago, has just introduced the Sycamore Fund. Sold in units of $1,000, it is run like other managed commodity accounts but is structured like a limited partnership. Anyone investing in commodities on his own can run into losses that are greater than his initial investment; the Sycamore Fund investor can also face large losses—commodities are inherently risky—but can't lose any more than his principal, if that. The fund promises to cut off its position in commodities whenever it loses 50 percent of its investment, and, to reduce risk further, will usually keep only about 30 percent of its money in commodities. The remainder will be kept in Treasury bills.

A few mutual funds are organized mainly for I.R.A.'s and other kinds of pension and retirement accounts. For example, the Mutual Qualified Income Fund invests in bankruptcies, liquidations, and undervalued stocks. It was up 22 percent in 1981, and is about even in this year's lousy market. Gintel ERISA Fund, designed to serve only tax-exempt I.R.A. investors, trades shares without regard to the tax consequences for its shareholders. There is no minimum investment now, but after June 30, 1982, there will be one of $50,000.

In my view, any of these more exotic I.R.A. investments should be approached with caution. Initially, you should stick to more conventional plans where the risks are minimal. The I.R.A.'s ability to compound substantially over time depends on steady growth. Losses incurred at the beginning are extremely hard to make up. Only as an account grows larger should riskier vehicles be considered. The primary function of these alternative investments should be to provide diversification, spreading your bets over a variety of opportunities. At the start, by all means play it safe.

With each passing month, more and more investments tailored specifically for I.R.A.'s are bound to become available. Inevitably, unscrupulous operators will eventually try to cash in on the billions of dollars that flow into these accounts. So all offers and their sponsors should be checked out with great care.

Correction

LAST WEEK'S COLUMN INCORRECTLY stated the ratio of current assets to current liabilities for American corporations. The ratio is 1.4 to 1. ▬

The Grossinger's you loved when you used to eat lox is the Grossinger's you'll adore now that you're ordering smoked salmon.

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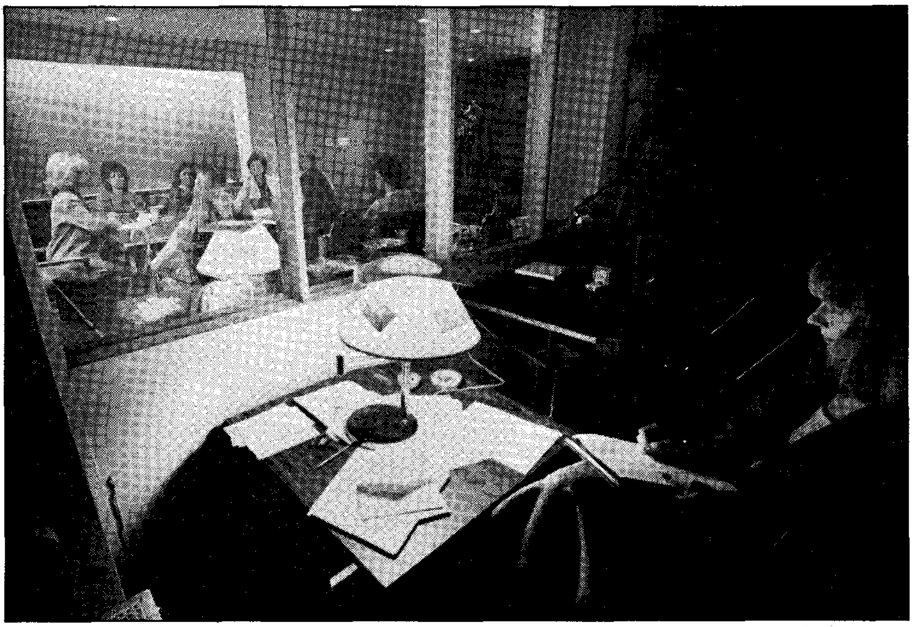
THROUGH THE LOOKING GLASS



Close encounter: *Seen through the two-way mirror, a group meets at McCann-Erickson.*

Inside Focus Groups

WANT TO EXPERIENCE THE 1980s VERsion of a consciousness-raising group—a let-down-your-hair-in-a-polite-Republican-kind-of-way session that *they* pay *you* to attend? Get yourself into a marketer's focus group.

I did, and it was a moving experience. I masqueraded as a suburban housewife with kids but no outside job, and a household income of about $30,000 a year. The group gathered at McCann-Erickson's offices (the agency was in on my ruse) to discuss the economy for a position paper that research director Eleanor Holtzman will write. I was not allowed to participate in, or even covertly watch, any session about a specific product. That, I was told, is off limits.

The economy had roughed up the dozen women in this mass therapy session, but it hadn't knocked them out. For them, eating out is a once- or twice-a-month treat. Olives and citrus salad are luxuries one's husband plops into the shopping cart, and must always be returned to the shelves. Money is a key to happiness; disturbing news about the recession is tuned out, and optimism nurtured. I don't know how it happened, but I felt so strongly for these women it was as if I'd become one of them.

The week before, I'd watched from behind a two-way mirror as ten men with nothing in common save annual incomes of approximately $40,000 opened up about the treats and luxuries in their lives. Remarkably, when group leader Judith Langer asked them to choose an ultimate fantasy, three envisioned a Mercedes in the driveway. By the end of that two-and-a-half-hour session, I felt I *knew* these men, and even began referring to them by nicknames I'd invented. The men seemed far more content with their world than the women were with theirs.

A focus group usually consists of eight to twelve strangers assembled comfortably around a conference table, with microphones overhead. Led by a moderator working from a written outline, they munch snacks and talk about a product, an ad campaign, or some general topic. They have been recruited by independent services screening in shopping malls, garden clubs, through random dialing, or what have you. They have met exact specifications—sometimes dozens of calls are necessary to produce a single participant. The lure is money, and the chance to sound off on something. For their time and talk, the women in my group took home $30 apiece; for *their* time and talk, the men got $35. The going rate is $25 for a run-of-the-mill panelist.

The New York Conference Center recently convened a group of millionaires and had to hand out $100 bills to get them there. As a rule, doctors are the most demanding; they usually command between $125 and $150 an appearance. "We've had to become creative in the ways we attract them," says Richard Hochhauser, president of R.M.H. Research. "Sometimes we offer a dollar for every minute they're with us, or we pay their going rate." Researchers have waved tickets to shows and certificates for expensive dinners before prospective panelists; they've offered to make large donations to charities. But hard dollars work best, says Jerry Ohlsten, research director of Dancer Fitzgerald Sample, "particularly among people who don't need the money. Their favorite charities turn out to be themselves."

Marketers are willing to foot the bill because focus groups are a way to learn relatively inexpensively how consumers think, talk, and behave. A small-scale but comprehensive marketing survey can cost $20,000; a set of three focus groups usually runs around $5,000.

Focus groups often provide information to help marketers design big, definitive surveys. They're also used after surveys, and sometimes after a product has been introduced, to reassure the marketer and to help him detect emerging attitudes and monitor his product's success. The groups can help determine why a product is sinking or an ad campaign is soaring. They're used defensively to uncover potential or real problems, and offensively to spark ideas for new products. General Mills isn't sure if the idea for Hamburger Helper came from a focus group, but it knows it found support there. Mattel realized it might have a hit in Kissing Barbie after holding a focus group of little girls, and Pepsi Light was formulated after panelists complained about the bitter aftertaste of most diet colas.

Sometimes the panelists point out second meanings in copy, or levels of humor the advertisers never intended. Sometimes they show exactly how consumers talk about the product. One marketer discovered, typically, that what he was calling corduroy jeans his customers were calling cords, and that he could do worse than to call that new line of kids' dungarees Fresh Produce.

The groups are relied on more today than ever, and virtually every manufacturer uses them. Some big firms, such as General Mills, that introduce a host of new products each year hold at least one panel every day. They even hold them abroad. Ohlsten has one set up in Saudi Arabia to learn about Arab attitudes toward automobiles.

Marketers generally use three focus groups, each in a different part of the country and representing a different tar-

Photograph by Joe McNally/Camera 5.

TIME

Bye-bye, buy buy.

Inflation has squeezed the middle class out of many consumer markets. More than ever, the real consumers are concentrated at the top.

In good times, marketers can be generous. They can advertise to almost anyone earning a decent income, and expect to get a reasonable return on their money.

Today's economy has turned that logic topsy-turvy. Prices have gone up faster than incomes. The mass, middle-income market is struggling so hard to pay for essentials that they have hardly anything left in discretionary income. They simply *can't afford* most of the things you have to sell.

As recently as 1978, a comfortable income might have been $18,500 a year. Now you have to be practically rich to maintain that same middle-income standard: It costs more than $25,000.

And a no-frills standard it is. In 1981, a family earning $25,000 had discretionary income of only $2,203.

Meanwhile, a family earning $35,000 a year was being hit by the same increases in the price of eggs and electricity and clothing. Essentials cost them essentially the same. *But they had substantially more left afterwards.*

And that's the market to zero in on: You *only* find your customers where you find discretionary income.

In that respect, TIME readers are remarkable. They have more than *twice as much* discretionary income as the average family. As a group, they earn $186 billion a year. And the more you advertise to them, the better it pays. Because when they go shopping, it's not just wishful thinking.

TIME

Get more out of it.

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THE GREAT AMERICAN DREAMBOAT

An exciting new retail opportunity on the Boardwalk in Atlantic City within easy cruising distance of 53 million people.

OCEAN ONE is docked at the very mid-point of Atlantic City's famed Boardwalk, in the heart of the Casino-Hotel area and just a short distance from Convention Hall. It's a dazzling new retailing opportunity that will house over 130 distinctive shops, intriguing restaurants and fast-food facilities. In addition, a spectacular "American Celebration" exhibit area will entertain and enlighten visitors to the wonders of Americana.

OCEAN ONE is a glistening replica of a three-level ocean liner with deck chairs, shuffleboard and an abundance of diversions and unexpected delights that will draw Boardwalk strollers like a giant magnet. A captive audience that last year exceeded 19 million visitors with even more expected in 1982.

With its outstanding location and multiple attractions, OCEAN ONE will be a *must* for every Atlantic City visitor and the 40,000 Boardwalk employees. Be sure you are there to greet them!

For leasing information, including exciting franchise opportunities, call Robert Ross or John-david Franklin.

For exhibit information, call David Frieder.
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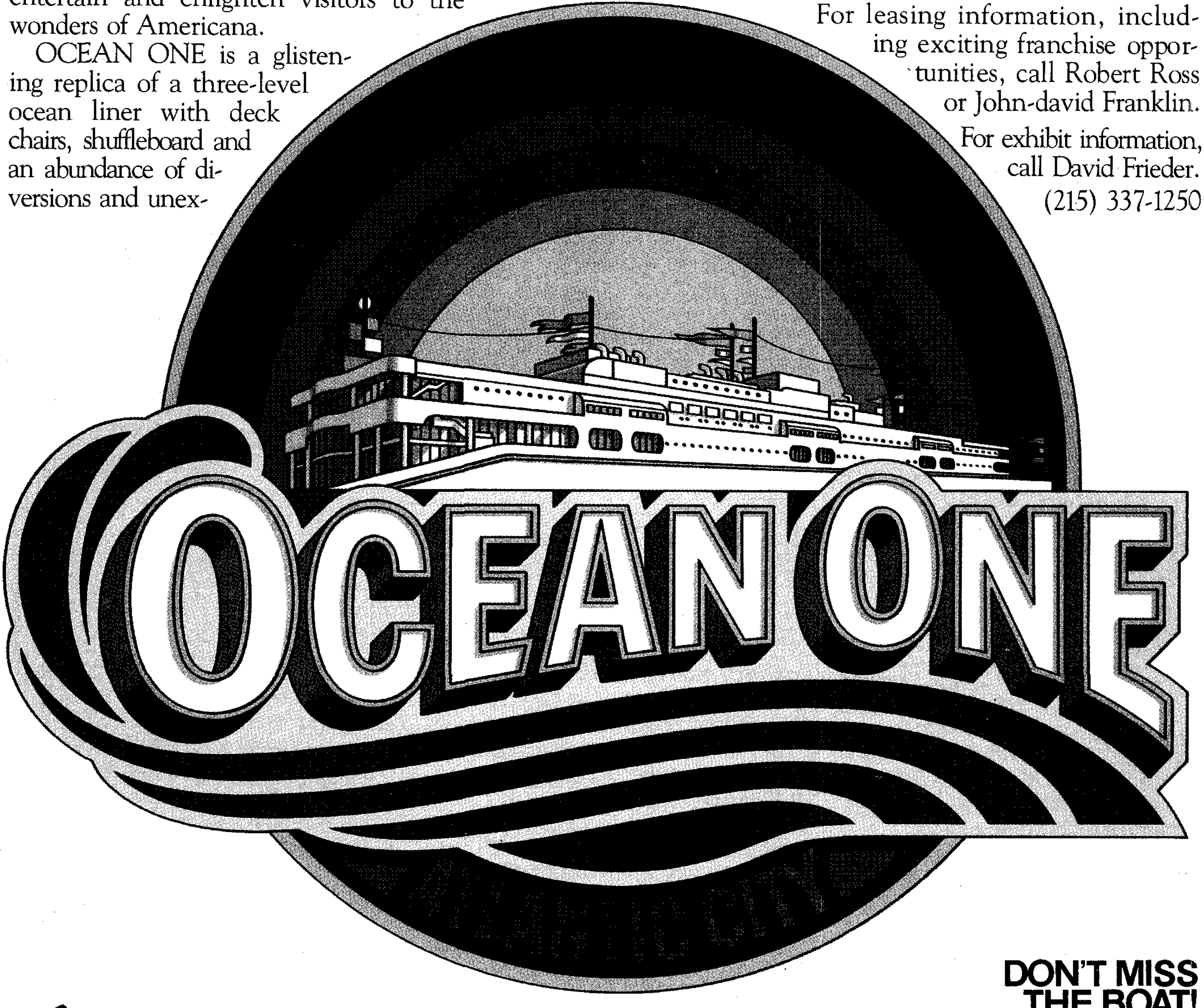

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DON'T MISS THE BOAT!
MAIDEN VOYAGE SPRING 1983

get audience. "A thread through all three will help lead you in the right direction," says Herbert Maneloveg, media-marketing director at Della Femina, Travisano & Partners.

Why are focus groups so popular? "Marketers like them," says Dr. Ted Dunn, of Benton & Bowles. "They can see and hear consumers talk about and touch their products. That's sexier than reading numbers." They're also easy to set up, says Mercedes Alvarez, of Bozell and Jacobs. "You could do one virtually overnight. And people spill all."

In one session about bras, for example, women confessed that fit mattered less to them than feeling sexy and seductive. In another, a cigarette company discovered that a handsome, sensual man in jeans reclining on a buckboard intimidated young men but not older ones. In still another, Wendy's, a fast-food chain, found that its fare has the cachet in France, Germany, and Spain that croissants have here.

Respondents are usually so candid that you wonder if they've been hypnotized. Even such personal subjects as hemorrhoids and feminine-hygiene sprays are fair game. "In one group," says Langer, "an elderly woman blurted out that she had never talked this way in her life, not even to her husband. They figure they'll never see these people again, so they take risks."

During a focus group once on dental adhesives, the participants whipped out their dentures. In one on men's underwear, they dropped their trousers. During a session on douches, a woman confessed that she'd been told she had to douche after every sexual encounter, and always while immersed in a bath. Her first experience had been on her wedding night, she said innocently, when she'd had to bathe eight times and ended up feeling like a prune. The other women wondered whom she'd married.

Sometimes one focus group's results can be overridden by another's. Once a pharmaceutical manufacturer convened gynecologists to discuss disposable paper gowns. The doctors nixed the idea—no absorbency, they said. Sessions with laundry staffers prompted the manufacturer to move ahead anyway.

Focus groups may be a shortcut to the American pulse, but they're not without problems. Groups discussing liquor are often offered product samples, and the most valuable panelists are the heavy drinkers. Ohlsten recalls a few sessions where people were reeling. Nowadays he insists that no booze be served. But if staggering out drunk is a problem, so is storming out mad. Some years back at a panel convened by a baby-formula-maker, several young mothers marched off when they thought their good-mothering skills were being questioned.

That kind of thing is rare, however;

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far more common is the group hog, whose views become the whole meeting's views. And it's possible to get a room full of duds, too. "This tends to shorten the session," says Alvarez. Men seem to be more closemouthed than women, and teen boys are virtually impossible. "Teenagers see right through you, that you're talking advertisingese, and they tend to smirk at you," says Maneloveg.

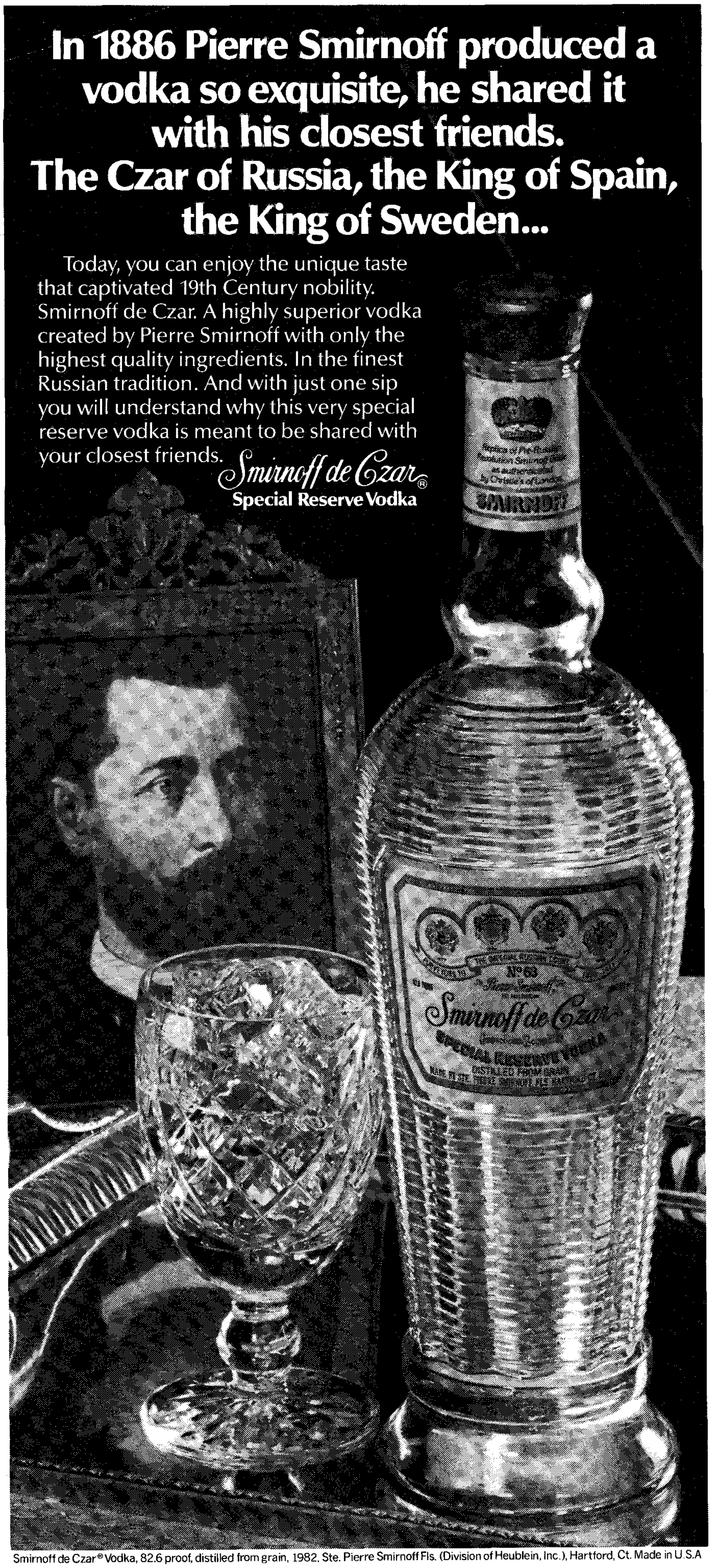
A good moderator will try to subdue the loudmouths and enliven the deadbeats. All the time he or she should try not to influence the outcome of the proceedings. Says John Fiedler, of Ted Bates Worldwide, "You want the moderator to reflect what the group says, not shape the responses."

Just getting participants to the site can be a chore. Hochhauser usually lines up eleven recruits and, despite repeated follow-up calls and reminders, assumes that eight will show up. Sometimes clearly unqualified applicants appear, such as women whose husbands work for one of the client's competitors, and there's nothing to do but politely send them packing—with their paycheck, of course. And there are professional focus-group members, people who earn part of their living hopping from group to group. Other hazards include wiped-out tapes of panel proceedings and respondents who figure out the client behind the focus group (it's not all that hard) and write tattling letters.

But these are gnats compared with the hornet buzzing around this research technique. The real problem is that marketers misuse focus groups. They rely on the limited feedback to decide whether to kill products or go ahead with them, and to choose advertising concepts. There's an oft repeated tale of a pasta-company president who, hearing that a focus group had preferred new packaging, immediately called the factory and ordered the entire old supply thrown out.

There's no question, however, that focus groups are, if not a boon to the participants (they do mean easy money and the thrill of having someone hang on every word), at least a fun experience. Some even lead to friendships. One enormous group session—a three-day meeting in 1977 of fifteen couples at a conference center in Connecticut—spawned a club. "Every Christmas they write to us," says Ohlsten. So far, there have been two divorces in the group.

But the biggest benefits may be those reaped not by the marketers and participants but by the ad-agency people on the other side of the two-way mirror. "They're in a room together, away from the political pressures, sometimes alone together for several days," says Fiedler. "It's often a cathartic experience." Just like a second honeymoon. ∎



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The National Interest/Michael Kramer

ISRAEL'S DREAM FOR LEBANON

Updating Ben-Gurion

SUPPOSE QUEENS HAD BEEN OVERRUN BY a gang of terrorists, a gang sworn to eradicate Manhattan, a gang that regularly launched hit-and-run operations against the island and occasionally lobbed artillery shells onto East Side streets? And suppose the cease-fire negotiated by the big boys in Washington was little more than a sham, which the gang violated whenever with impunity? Would Manhattan be justified in pushing the gang back to the Nassau County border? Of course it would—and no one would question the morality of Manhattan's action.

A similar provocation is responsible for the current fighting in the Middle East. The Palestine Liberation Organization's forces in southern Lebanon have menaced northern Israel for years—and the cease-fire engineered by Philip Habib, America's special Middle East envoy, has scarcely been worth the paper it was written on. And yet, Israel is being attacked for having become fed up. Nothing new there: Israel is always held to a higher standard. The expansion of territory through war in the Middle East is deemed illegal only when Israel does it—and Israel does it only to secure its borders. For Jordan in 1948 and Iraq in 1980 hardly anyone noticed, and those who did had little to say. When Israel shoots a handful of protesting Palestinians on the West Bank, the world goes bonkers. Syrian soldiers have been killing thousands of their fellow citizens. Who speaks up? And then there's the U.N., which seems to exist these days only to condemn Israel.

No matter. Israel does what it wants to—what it feels it has to. So the Israelis are now in Lebanon, and they'll likely stay there until someone credible finally guarantees that the P.L.O. won't return to those southern areas from which it attacks Israel.

There is currently great concern that Israel has a larger purpose in mind, that it has moved beyond the 40-kilometer line declared as the boundary beyond which the P.L.O. must stay and that it has done this in order to reorder Lebanon and to destroy the P.L.O. once and for all. Israel's leaders deny such objectives, although they would surely love to see the P.L.O. decimated. Israel's is a purely military argument.

In order to ensure that the 40-kilometer line holds, Israel is pushing farther north and east for two reasons.

On the march: *Sharon and Begin at Beaufort Castle.*

First, it wishes to have some leverage in the negotiations that will lead to an expanded peacekeeping force—it will give up the greater territory in exchange for that force. Second, it knows that the P.L.O. will come back—and it calculates that the more severe the beating the P.L.O. sustains today, the longer it will be before it can regroup.

It is possible, of course, that Israel is lying and that Ariel Sharon has won out. Sharon is Israel's defense minister, and while his country's ambassador to the United States keeps repeating that Israel's "clear-cut, single mission" is to drive the P.L.O. "out of artillery range of northern Israel," Sharon has this map. Sharon's map shows an essentially Christian Lebanon, an Israeli West Bank, and a Palestinian Jordan. Such a reordering of Middle Eastern reality—and especially the takeover of Jordan by the Palestinians—could hardly be accomplished without a wider war. Sharon isn't crazy. He's merely updating an Israeli dream that dates back almost 30 years.

In the diaries of Moshe Sharett, a former Israeli prime minister, are recorded the 1954 ideas of David Ben-Gurion for the Arab world. Lebanon, Ben-Gurion said then, represented the "weakest link in the chain of the Arab League." To break it, he said, Israel must establish a Christian state in Lebanon. Such an entity, said Ben-Gurion, could not be created "without our initiative and our vigorous aid." If Israel could succeed, he added, "we would bring about a decisive change in the Middle East."

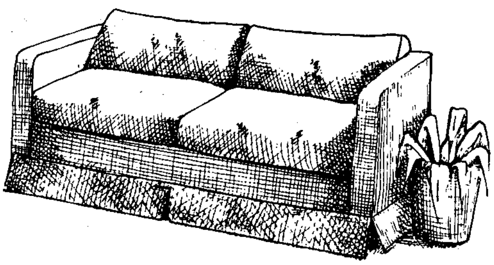
A year later, in 1955, Moshe Dayan fleshed out Ben-Gurion's idea. According to Sharett, Dayan said that "the only thing that's necessary is to find a Lebanese officer, even a major will do. We should win his heart or buy him with money to get him to declare himself the savior of the Maronite [Christian] population. . . . [Then the] Israeli army will enter Lebanon, occupy the necessary territory and create a Christian regime that will ally itself with Israel."

Well, Israel has aligned itself with the Christian Phalange forces in central Lebanon, and in the south it supports Major Saad Haddad, whose group occupies the border strip between Lebanon and Israel. It was Haddad whom Prime Minister Menachem Begin embraced when he visited Israeli forces in southern Lebanon last week. Begin toured Beaufort Castle, a strategic fortress that commands an incomparable view south to the Israeli border. Beaufort Castle, Begin told Haddad, is "yours."

So there may well be a wider Israeli plan—which wouldn't be so bad, either. A secure and independent Lebanon—one possible outcome—would be welcomed in many Middle Eastern capitals, most of all by those moderate Arab states that fear the spread of P.L.O. radicalism.

Even Syria might enjoy such a result, as long as it doesn't have to lose a major war to Israel in the process. Syria's relations with the P.L.O. have been all over the lot. The current Israeli-Syrian friction has its origins in the fighting between various Lebanese factions, a conflict that has been going on rather steadily since the 1975 Lebanese civil

Photograph: Wide World.



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war. That war was predestined from the moment Lebanon became independent, in 1943, under an agreement apportioning power among the Christians, Sunni Muslims, and Shiites.

When the civil war began, the Syrians assumed a so-called peacekeeping role, with the acquiescence and financial support of the region's other Arab states. (The Saudis currently foot almost the entire bill for the Syrian troops in Lebanon, and four years ago the Saudis pledged to give Syria $1.8 billion a year because of its status as a "confrontation state" in relation to Israel.) At first, the Syrians stepped in on the side of the Christians, fighting the Palestinians, and an uneasy truce was effected. Later, the Syrians and Christians turned on each other, and the Syrians now claim to be the Palestinians' protectors. Meanwhile, Israel assumed a similar role in favor of the Christians, largely in an effort to keep the Palestinians from taking over all of Lebanon.

The Israelis and the Syrians entered into a tacit agreement: Israel would refrain from striking the Syrian troops in Lebanon as long as they remained north of the Litani River. In return, the Syrians agreed not to deploy surface-to-air missiles in Lebanon, thereby ceding air superiority to Israel so that it could patrol the country to prevent P.L.O. attacks. When Syria introduced SAM missiles in the Bekaa Valley a year ago, the Begin government counted on the first Habib mission to convince the Syrians to remove their missiles unilaterally. That never happened, so Israel couldn't have been happier when Syria fired upon the advancing Israelis last week. Syria may have intended to put up only a mild show in order to demonstrate its solidarity with the P.L.O., but Israel required only the slightest pretext to take out the SAM's—and that's exactly what it did.

What now? Wars are always harder to stop than to start, and even though Israel might be willing to halt, there's a chance some other actors are itching for a larger fight. Arab disunity played a key role in the timing of the Israeli move into Lebanon. But the Iranian-Iraqi war (which split not only those two nations but the rest of the Arab community as well) may finally be over, and as of this writing, both sides are saying they are eager to battle Israel.

Egypt, which has gained so much from the Camp David accords, will likely confine its hostility to rhetoric. But there's at least a slim chance that President Mubarak will help Syria and the P.L.O. in order to patch up Egypt's relations with its Arab brothers.

The Soviets could play, too. Syria and Russia recently signed a friendship treaty, and Chaim Herzog, a former chief of Israeli intelligence, says that "some commentators maintain that the secret clauses of the friendship agreement allow the Soviet Union, in an emergency, to take control of Syrian airspace, much as it did in Egypt during the [1973] war of attrition." But, historically, the Soviets are cautious. They move behind the scenes everywhere, but they move directly only when there is little chance of opposition—as in Afghanistan.

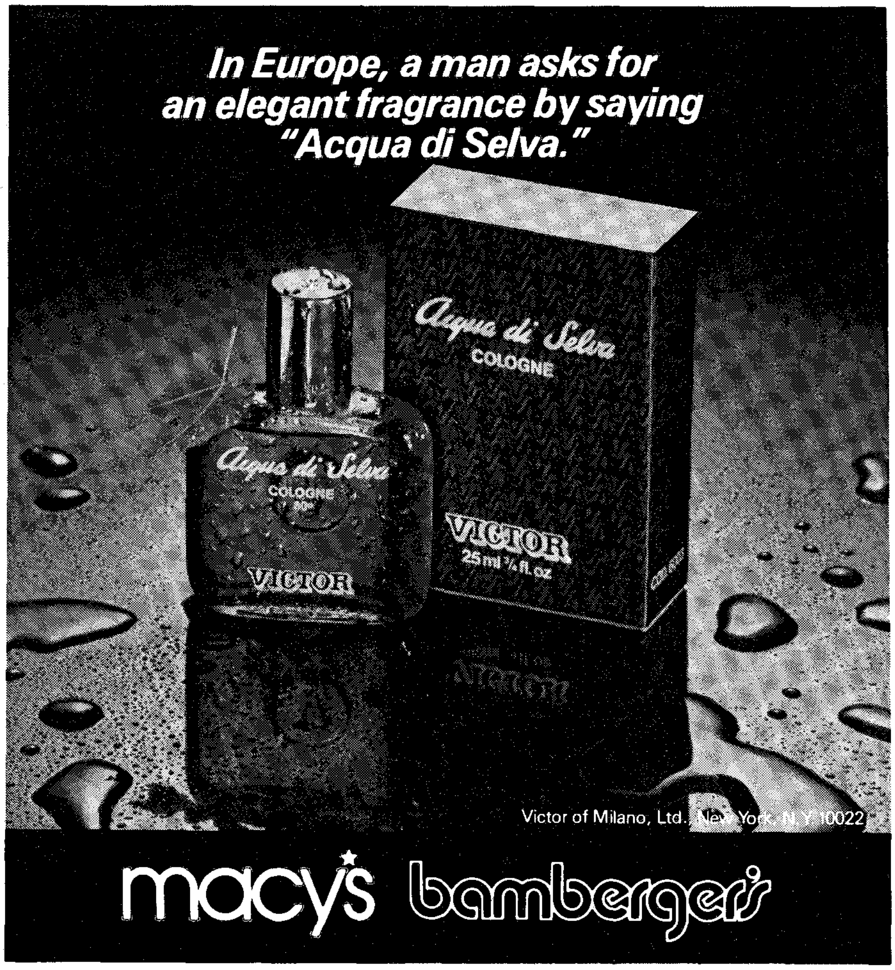
No matter what the outcome is (an Israeli consolidation at the 40-kilometer line or beyond—or a wider Arab-Israeli clash), the biggest loser could be the United States and its moribund (some say nonexistent) Middle East policy.

There are even those who suggest that the United States must bear the blame for the current flare-up. "Would the Syrians and PLO and their Soviet backers," asked the *Wall Street Journal* last week, "have been so bold as to thumb their noses at a U.S.-arranged cease-fire if half of the U.S. foreign policy establishment had not given off signals that we were tilting away from Israel toward the Arabs?"

That tilt, expressed in America's displeasure at Israel's earlier bombing of Beirut and its bombing of the Bagdhad nuclear reactor, appears now to be somewhat reversed. The president, from the NATO summit in Bonn last Thursday, asked the Israelis to cease fire—but not to withdraw. "We've learned," says a senior administration official, "that browbeating Begin is the absolute worst way to get him to change course. So we're trying to play it cool in the hope that we'll retain the ability to influence him without having to use the big stick—a threat to cut off American arms to Israel."

Clearly at risk now is the American-sponsored Camp David peace process. Negotiations on Palestinian autonomy, the vital next step, are sure to be set back to some degree. American relations with the moderate Arabs will also suffer, since the United States is once again perceived as unable to control Israel. And the administration's hope for American military bases in the region to counter a potential Soviet threat now seems even less likely than before.

It's obvious that Israel won't withdraw unless an international peacekeeping force of stature is in place in southern Lebanon, and even then the Israelis might want more, including the withdrawal from Lebanon of P.L.O. and Syrian forces. If those are Israel's true intentions, then the best result might be a partitioning of Lebanon into a Christian state in the south and a Palestinian state in the north. But given the nature of Middle Eastern politics, where almost nothing happens as expected, such a miracle result is probably too much to ask of God—or Allah. ■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IN AND AROUND TOWN

By Ruth Gilbert

June 14 through 23

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Almost every prima ballerina and danseur noble in the Western World performs at the Metropolitan Opera House during "Diamond Night at the Ballet," June 20. Remaining seats are $50 and up, and the proceeds benefit multiple-sclerosis research. June 16, Bloomsday, there'll be a nineteen-hour reading of James Joyce's *Ulysses,* 8 A.M. to 3 A.M. at Symphony Space.

Private Practices

Insatiable Critic–cum–novelist Gael Greene appears at a Forum for Women Writers June 23 to read selections from her latest book, *Doctor Love* (St. Martin's/Marek, $13.95), the tale of a man who loves women too much to love only one. The place: the Y.W.C.A. at 610 Lexington Avenue (at 53rd Street). The time: 6 P.M. The price: $3.

Future Shocks

Two of the darker film fantasies of recent decades are being shown together at the Regency. Stanley Kubrick's *A Clockwork Orange,* starring Malcolm McDowell (above) as a very bad boy of the near future, and the earlier *Dr. Strangelove* make up the double bill June 16 through 19.

Clean Fun

Clint Eastwood, attempting to steal a Russian jet plane, has been trapped in a shower room. Can he shoot his way out? The answer is revealed in *Firefox,* a movie crammed with international intrigue, which Clint produced, directed, and stars in. It opens June 18 at the Gemini Twin and other Manhattan theaters.

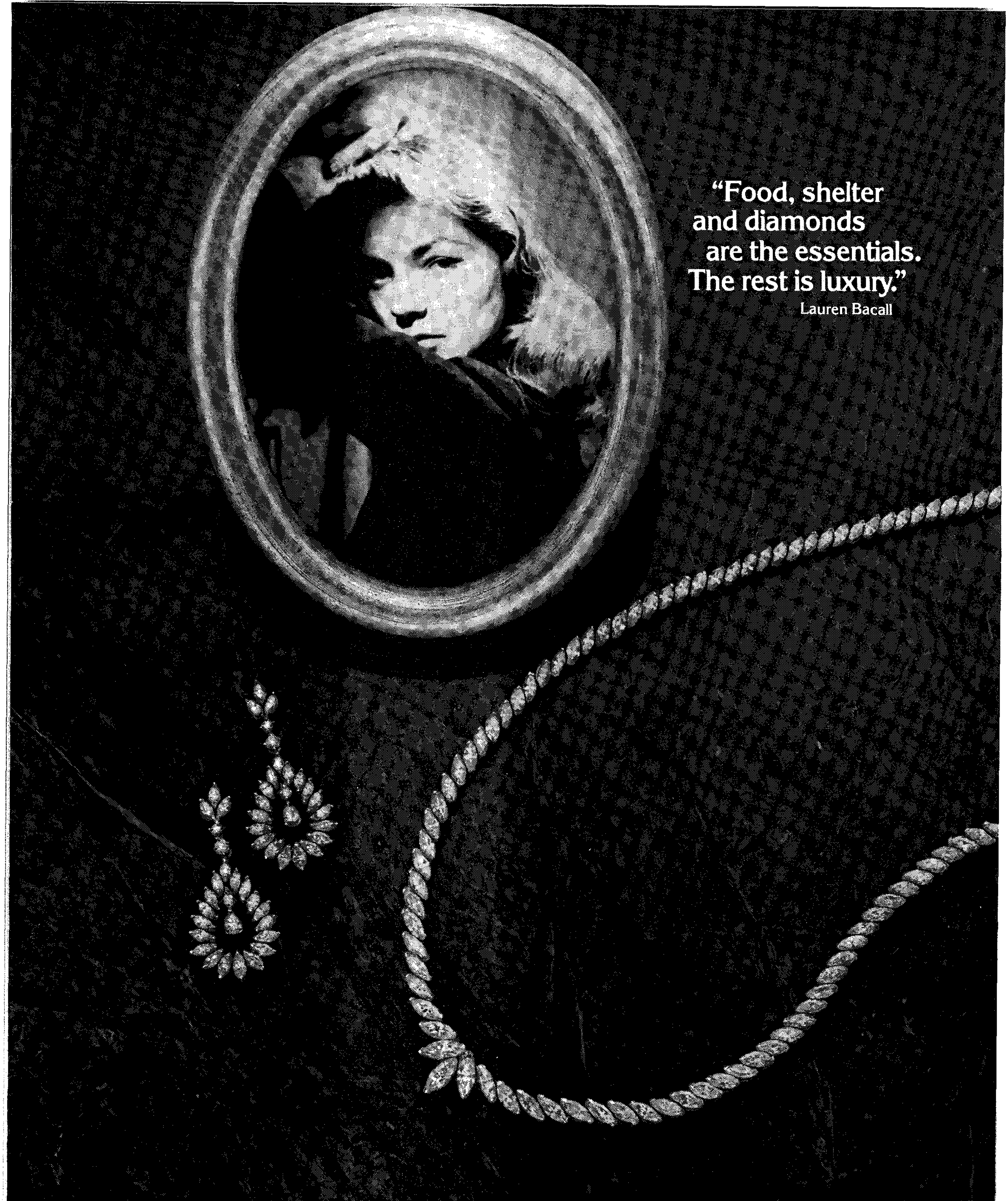
First Families

The nineteenth Prince of Wales, later George V, and his wife, Mary of Teck, the eighth Princess of Wales (they'll explain it all to you on the air), are among the royalty to be glimpsed in *The Glittering Crowns,* a special about Europe's twentieth-century monarchs and monarchies. It shows June 20 at 8 P.M. on Channel 5. Others you'll see include England's present queen, her eldest son, and his nice bride.

Graham Classics

The Martha Graham Dance Company is celebrating its fifty-seventh year with a season at City Center through June 27 that includes two world premieres, a New York premiere, and revivals of three classics from as far back as 1931, which your parents may remember quite fondly. Peggy Lyman dances in *Judith.*

Photograph, bottom right: Martha Swope.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New York

A Long, Smoldery Summer?

By Nicholas Pileggi

When New Yorkers get together for drinks or dinner on these late-spring nights, the talk is likely to turn not to Reaganomics, *E.T.*, or the Mideast, but to an old question: Will there be rioting this summer? Many people, particularly liberals, assume that federal welfare cutbacks and high unemployment—especially among minority teenagers—must inevitably lead to the kind of civil disorder that left many American cities in flames in the late 1960s and early 1970s.

But the men and women whose job it is to keep the peace in the city expect not an old-fashioned long hot summer but rather a long, smoldery one. They're quick to warn that some unforeseen incident—another blackout, for example—could change the picture. But they sense that times—and styles of rebellion—have changed.

Frank Arricale, the superintendent of schools in District 19, East New York, believes the riots simply have been institutionalized in the explosion of daily violent crime.

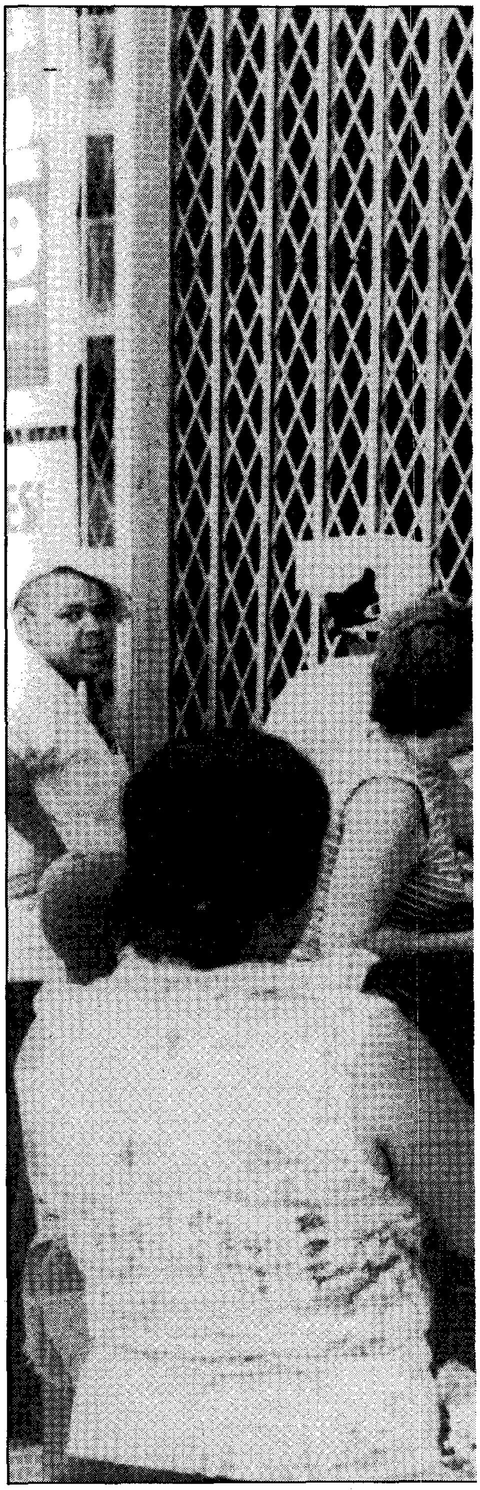
"Today, we're living with a silent riot," Arricale said. "Years ago, there was the noise and hundreds of cops in helmets and the mayor walking the streets. Today's rioters are the muggers, rapists, and armed robbers who are picking us off one by one and neighborhood by neighborhood every day."

Arricale, who has been calming potential riots since 1966, when he helped John Lindsay arrange a truce between black and Italian youths in East New York with the help of the Gallo crime family, said he is far more terrified now than he ever was during the height of the disorders a decade or more ago.

Lindsay, who is generally credited with having kept New York cool while many of the nation's other cities went up in flames, also feels that street riots haven't really stopped.

"The long hot summers are still with us, only we're having our summers all year long," Lindsay said. "Today we're having our riots in slow motion. They are not only being reflected in the city's appalling crime rate but by a capacity for violence and cruelty that we did not see ten or fifteen years ago."

Lindsay is correct about the increase in crime. In 1968, for instance, during the worst of the riot years, there were only 54,405 robberies and muggings in the city; last year there were 107,495. Murders jumped from 904 in 1968 to 1,832 last year, and forcible rapes from 2,159 in 1968 to 3,862 last year. And all of this is occurring at a time when the Police Department has been cut by one-third and increasing numbers of frustrated victims have stopped reporting crimes altogether.



While the first three months of 1982 have shown that crime statistics are down, some people are skeptical. The lower statistics may simply reflect the fact that more and more policemen have been walking away from marginal arrests—and lowering the city's paper crime rate—because police brass have been discouraging overtime.

Today's "rioters" are indeed a new breed, and they are beginning to carve a niche for themselves in the public's consciousness by the way they commit crimes around the city. Gangs of marauders have recently invaded restaurants, social clubs, houses, schools, and even churches. More disturbing yet,

Photographs: U.P.I.

DONATION DAY

Ghosts of summer past: *City officials feel only a freak incident like the 1977 blackout could trigger rioting this year.*

homicides resulting from these robberies increased 32 percent between 1976 and 1980.

The Memorial Day crime spree in which a gang robbed and raped its way through a home, a parking garage, and a restaurant was only the most shocking of a number of such episodes. Within the last month, three other hoods invaded an East New York church and took about $1,200 from over 50 parishioners, and four teenagers entered a Brooklyn Technical High School classroom, drew guns, and took $600 and jewelry from a teacher and 21 terrified students. Clearly, a new kind of disorder is on the loose.

FOR THOSE WHO MAY HAVE FORgotten, the civil disorders that began in the early sixties were lethal. The assassination of Martin Luther King Jr., on April 4, 1968, for instance, touched off disturbances in 125 cities, in 29 states, and resulted in 46 deaths, 2,600 injuries, and 21,270 arrests within ten days. In the hardest-hit cities—Washington, D.C., Chicago, Baltimore, and Kansas City—there were over 2,600 fires, which caused more than $45-million in property damage alone.

The post-riot Kerner Commission concluded that racism, unemployment, poor housing, and alarmingly high crime rates were major causes of unrest. All of these indicators have worsened since the report was issued, more than a decade ago. Yet, today, the city is free of 1960s-style street riots despite the fact that the have-nots have even less than they did during the years of rage.

Budget cuts and a more conservative national political philosophy have dismantled the majority of riot-prevention

"...Civil disorder has given rise to a more malignant

programs. Anti-poverty programs are dead. There are 200,000 fewer New Yorkers receiving welfare assistance now than there were ten years ago. CETA jobs for 22,500 hard-core unemployed have been eliminated. Hospital care has been cut back, and this summer most of the 100,000 youngsters from the city's low-income families who apply for summer jobs won't get them. It has become increasingly difficult for the private sector to hire the ever growing number of unemployed teenagers when so many firms are laying off their own workers. According to a spokesman for McDonald's, one of the largest employers of minority youth, hundreds of youngsters applying for any available job wait hours, returning day after day, in the hope of work.

To make things even worse, there are 100,000 more children from poor families in the city's schools than there were a decade ago, and the subway fare has increased from 35 cents to 75 cents in ten years, with the prospect of yet another jump soon. And there are now 43,000 chronically mentally ill persons wandering the city. Police say they cause 40 percent of the street crime in midtown and on the Lower East Side. Ten years ago that figure would have been between 5 and 10 percent.

There has also been a precipitous plunge in the kinds of social activities designed to create contact between the races. It's been a long time since suburbanites got into their station wagons and spent their church-sponsored Saturdays cleaning up backyards in Harlem.

Still, there have been no riots, at least in the traditional sense. "Everyone is surprised... at how high unemployment can go without having predicted political consequences of general national anger," said Audrey Freedman, a labor economist for the Conference Board, a business-research group based in New York. "I don't see anything that could be called a political upheaval."

She's right. Over the last few years, the city's most volatile neighborhoods have remained relatively calm. Firemen report that it has been a long time since they've been pelted with bottles and rocks in minority neighborhoods, and, in fact, they often hear cheerful cries of "*bombero*" (Spanish for "fireman") when moving through Hispanic areas.

The police say that they rarely wear their riot helmets anymore, and the cooperation they now receive from residents of low-income, high-crime areas is in marked contrast to the hostility they encountered years ago.

"In the old days," former detective Stephen DelCorso said, "we had trouble making an arrest in a black or Hispanic precinct because a crowd would circle the car and demand we let the guy go no matter what he did. Today, we've got to get the guy to the precinct fast, before the crowd tears him apart."

Even the disorders that followed the 1977 blackout did not fit the traditional riot profile. An analysis of the 2,706 arrested during two days of rioting showed a higher percentage of employed defendants (45 percent) than unemployed (30.2 percent), more high-school and college enrollees (14.4 percent) than welfare recipients (10.4 percent). And almost 50 percent of those arrested turned out to have jobs for which their take-home pay was over $150 a week.

"That was a relatively affluent riot," said Nicholas Scoppetta, the former deputy mayor for criminal justice who ordered the analysis of the rioters. "It showed us that it was a disorder of opportunity. There had been three days of consecutive 100-degree temperatures, and then, suddenly, the lights went out. Looting, not violence and wide-scale arson, was the primary objective."

FOR A NUMBER OF REASONS, according to mayoral aides, New York should be more insulated against riots than other cities this summer. First, the economic crunch has not hit this city as badly as cities, such as Detroit, that are tied to declining industries. Also, according to Deputy Police Commissioner William Perry, the increased power assumed by the city's 59 Community Planning Boards has given the most embittered and low-income neighborhoods political clout as well as a voice.

"These community boards, which did not exist a few years ago, have civilian volunteers who work out of every precinct in the city on a daily basis. We have community-affairs officers assigned to every precinct whose whole job is to stay in touch with the community. We have youth-service officers who keep tabs on the young, and there isn't too much that's likely to happen that we don't hear about pretty soon.

"We're a twelve-month operation," Perry continued. "Community-affairs officers have index cards and telephone numbers, amassed over the years, for just about every neighborhood activist, religious leader, shopkeeper, and numbers operator. During confrontations such as the James Madison High School blowup last month and the New Dorp High School blowup last year, we were able to get in touch with some of the hotheads, as well as reasonable community people, and show them that it was in their interest to calm things down.

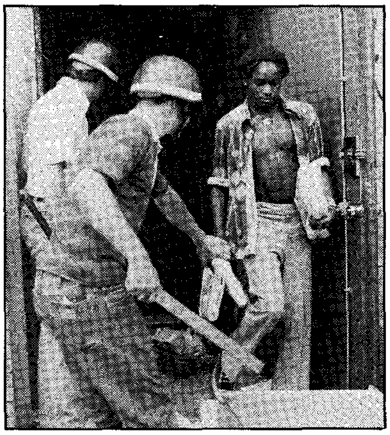
"When necessary, we make both sides sit down and thrash things out," Perry said, "usually someplace upstate, like Pawling, where no one can walk out and go home."

Other city officials feel there are sound reasons for optimism. Deputy Mayor Robert F. Wagner Jr. cited the "remarkable amount of calm in the city considering the federal cuts in anti-poverty programs and food stamps. Why? Here in New York some things have actually gotten better. Sanitation citywide is better. Overall employment levels are better here than in the rest of the country. So far, we have been able to

The Tinder: Then and Now

The conditions cited by the post-riot Kerner Commission as contributing most to unrest have all worsened in the city since the sixties.

	1968	1981
Youth unemployment	12.2%	31.2%
Homicides	904	1,832
Robberies	54,405	107,495
Transit fare	20¢	75¢
Welfare recipients	978,000	861,600



problem—random violence in every part of the city...”

absorb many of the federal cuts in day care, senior centers, and school lunches.

“It might also say something about the programs the Kerner Commission recommended to end rioting,” Wagner continued. “Maybe a lot of the solutions recommended by the report weren’t necessary.”

THE CITY MAY ALSO BE RIOT-free today because the death of the anti-poverty programs has eliminated the radical street workers who often lent inflammatory direction to neighborhood disturbances. Frequently, the poverty-program workers saw political revolution in the ghettos, took *The Battle of Algiers* as their training manual, and considered local street muggers and burglars as guerrilla freedom fighters. And while most of these street workers had nothing to do with the initial incident that caused a riot—the shooting of a black person by a white cop or a roughhouse arrest, for instance—they invariably organized the protest rally or march that resulted in violent confrontations and riots.

“Today, the radical street leaders are gone,” said Carl Irish, who headed the city’s anti-riot Urban Action Task Force in the 1970s. “They lost their credibility on the street. Tom Hayden, who thought he saw the possibility for rebellion in Newark back in 1967, is now married to Jane Fonda. Felipe Luciano, who took over some East Harlem churches when he headed the Young Lords, is now a television star.”

According to Tom Hayden, there was a “great personal tension and paranoia . . . engendered by those times, and I don’t apologize for my actions. . . .

“In those years,” Hayden said, “we felt under seige, and that attitude promotes imbalance. The period brought out the worst in all of us and maybe some of the best.”

On July 12, 1967, a five-day riot started in Newark following a police-brutality rally that had been based on a false rumor that a black man had been beaten for tailgating a police car. When the riot ended, 26 were dead and 1,500 injured.

“Today,” Irish continued, “there’s nobody to push the confrontation. Back then, if somebody got shot or arrested, these characters used to run through the neighborhood screaming ‘Brutality.’ They had ‘pig’ posters and leaflets going within an hour. They’d call the media and have poverty-program lawyers watching for brutality on the street and waiting in court to handle anyone who got arrested. Then they’d wait until just before dark to start their rally, knowing full well that they could no more control what they had started than we could.”

YET, THE WANING OF CIVIL DISorder in no way signifies that the social cost of poverty has decreased. In fact, it may indicate a deeper and more malignant problem.

Walking tall: *Lindsay calmed the city after the King assassination, in 1968.*

“The violent explosions of the sixties resulted from disappointment,” said Georgia McMurray, a former city commissioner for child development. “There were expectations then about the war on poverty, hunger, and racism, and the confrontations were often rooted in frustration.

“Today, there aren’t any expectations. There is no movement. No organizing. No focus for the anger, and, instead, we see more and more violence and anger coming out against other individuals,” said McMurray, now deputy general director at the Community Service Society.”

“The Human Resource Administration has just issued a report on child abuse that shows a frightening and phenomenal 46.7 percent increase of complaint calls in the last two years. That’s a cause for concern. At Harlem Hospital, the staff has been reporting that patients have begun striking out at doctors and nurses. This is relatively new. They are hitting their children in the clinics. There are increasing signs of frustration and anger seething within people daily. They are ready to explode.”

“The fear of crime out here in East New York is incredible,” Superintendent Arricale said. “There has been so much abandonment that there are some buildings that don’t have neighbors for four blocks. It’s almost quasi-rural, and the people feel so vulnerable that there is a real problem about getting them to participate in the running of their own schools. They think twice before going out on the street after five o’clock, and they have bolts and iron gates on their doors and windows to keep marauding gangs of street thugs from breaking in.”

“These new-breed criminals have a lot less to do with money than with the power rush they get from committing the crime,” said Andrew Vachss, a criminal-defense lawyer and criminologist.

“They get a moment of pure power that is unattainable to them anywhere else. Where professional stickup men strive to calm their victims, these new criminals can’t wait to terrorize them. Violence and power over their victims is the new high, and since they almost always move in gangs, they feed upon each other’s high, so that every robbery is worse for its victims than the previous one.”

The actions of these “new rioters” are also more universally felt than were the street disorders and arson of the past. Then, most of the damage occurred in the impoverished areas in which the riots started. Today, the anger is being felt in middle- and upper-income areas as well, and the random cruelty is even more terrifying.

And, of course, though the odds are against it, there is no assurance that a summer breakpoint will not be reached, and that this simmering violence will not lead to traditional rioting. As Deputy Mayor Wagner put it, “Right now things are calm, but one incident can trigger disorders. During the summer, you can never tell.” ■

The Princess Of Playboy

By Lally Weymouth

Christie Hefner moves to the top.

WHEN SHE WAS YOUNG, SHE WANTED TO BE A judge or a senator. After college, she hesitated between a career in the law and one in journalism. Instead, she went to work for her father's company. Her father happens to be named Hugh Hefner, and when he decided he wanted a new president for Playboy, he didn't look far: He chose 29-year-old Christie, his feminist daughter.

To get to her office in the Playboy Building in Chicago, you walk down halls lined with pictures of voluptuous nudes. Out comes Christie dressed in a pretty, chic red linen suit and white silk blouse—looking every bit the young, serious, well-turned-out corporate executive and not at all like the women her father displays in the pages of her magazine.

Bright, ambitious, and startlingly self-assured, Christie seems unfazed by the ideological contradictions and the pressures of her new job. It's easy to understand how the only daughter of the man who built an empire on female flesh could turn out a feminist. But how could that feminist slip into the president's chair at Playboy without a twinge of remorse or the taint of hypocrisy? She brushes aside talk of any conflict—contradiction and ambivalence aren't part of her working vocabulary.

"I don't have to reconcile what I'm saying," Christie told me the other day. "It has never seemed a conflict to me. Playboy has been more supportive of feminist politics and philosophies than most other companies I know."

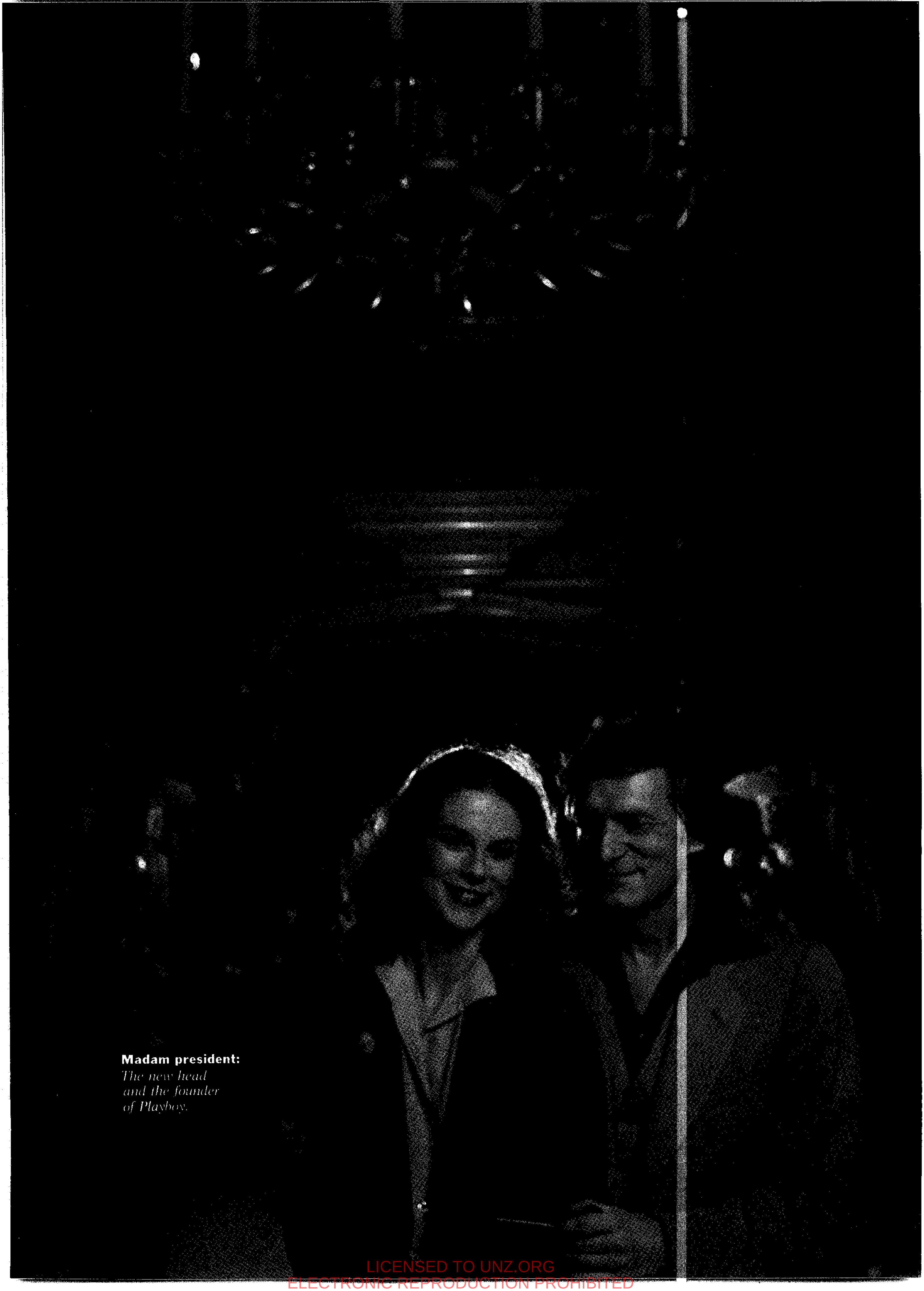
Christie talks about Playboy's prospects in the same confident way. But the fact is that she has been propelled into power at a moment of painful transition for the $389-million company that grew from Hugh Hefner's scissors-and-pastepot inspiration nearly 30 years ago. Having recently lost its lucrative British gambling clubs and its license for a casino in Atlantic City, Playboy has had to evolve from a good-size conglomerate kept afloat by gambling profits to a much smaller magazine company with high hopes for cable TV. Gone are the white-elephant resorts and disastrous movie productions, the book-publishing division and other unprofitable businesses. Swept away in the tidal wave of change were Playboy's two top business executives: Victor Lownes, 54, who masterminded the gambling operations, and Derick Daniels, 53, the savvy manager recruited by Hefner five years ago from the Knight-Ridder newspaper chain to run the company.

In their place are Hef, 56, who rarely gets out of his pajamas and robe these days and almost never leaves the fabled Playboy Mansion in Los Angeles, and Christie, whose credentials consist of a succession of lower-level jobs at Playboy (mostly in public relations) and unbounded self-confidence. To hear Christie tell it, Playboy will soon replace the $39 million a year in income generated by the gambling operations—80 percent of the company's profits—with interest from the cash gained from the casino sale, profits from *Playboy* magazine, and cable-TV ventures still on the storyboards.

THE REAL STORY OF CHRISTIE'S SELECTION HAS never been told. The party line about Daniels is that he was brought into Playboy to train Christie. Then, suddenly, after five years as president, he realized that Christie was ready to take over, and magnanimously stepped aside. It is true that Christie was expected to take over one day. It is also true that nobody expected that day to dawn so quickly. Daniels told a close friend that he and Hefner had originally agreed he would stay at Playboy for at least ten years. Just last year, he confided to another friend that he hoped to finish out his career at Playboy. Then the gambling operations were lost. Daniels wasn't directly responsible, but he took the fall, according to insiders, so that Playboy could have a new image.

Now the big questions are whether Christie is up to the job and whether her father will give her significant power. Who controls Playboy isn't an issue. It's a public company, but Hefner owns 67 percent of the stock. (Last week his holdings

Photographed by John Bryson/Sygma



Madam president: *The new head and the founder of Playboy.*

“. . .As a girl, her main thought about the mansion was

were worth $56,112,500, with the stock trading at $3\frac{3}{8}$ a share—down from a high of 32.8 in 1978.) Daniels, who ought to know, predicts that Hefner will “probably call the shots for a while. He’s not some funny man in black pajamas. He’s involved in all major decisions and will be even more. It’s natural as he and Christie work out their relationship.”

“Hef wants the company store back,” says one Playboy executive. At the start, Christie will share the office of the president with Marv Huston, 49, a heretofore unheralded financial man. The two of them are supposed to form a troika of sorts with a longtime Playboy executive named Richard Rosenzweig. The assumption is that Hefner will run the magazine while Christie and her helpers run the business.

Christie freely admits that her father is “an active chief operating officer.” On strategic decisions, says Christie, “it’s his final call.” Hefner defines the lines of authority clearly: “The major decisions—the destinations—will be largely established by me. Getting us there will be in the hands of Christie and the other executives.”

As one might expect, the jury is divided on Christie’s abilities. She has her fans, such as Chip Block, a young entrepreneur who founded *Games* magazine and sold it to Playboy. “By sheer natural talent and brains,” says Block, “Christie is an awful lot smarter than people who wind up in top spots in communications companies. She has the potential to be as good a media executive as there is.” But a prominent publisher, critical of Hefner’s decision, says, “They think they’re going to change the image by putting Christie in. But she’s by no means experienced enough or broad-gauged enough to run that empire. Yet, she’s an exceptional young woman who, given an additional period of time . . .” Her best chance for success? “It’s if she and Hef realize that just getting rid of the president isn’t enough and then they try to find a genius. They’re counting on Marv Huston to be of considerable help to Christie. That’s a mistake.” An insider is blunter. “I don’t know that any 29-year-old in the world can run that thing,” he says.

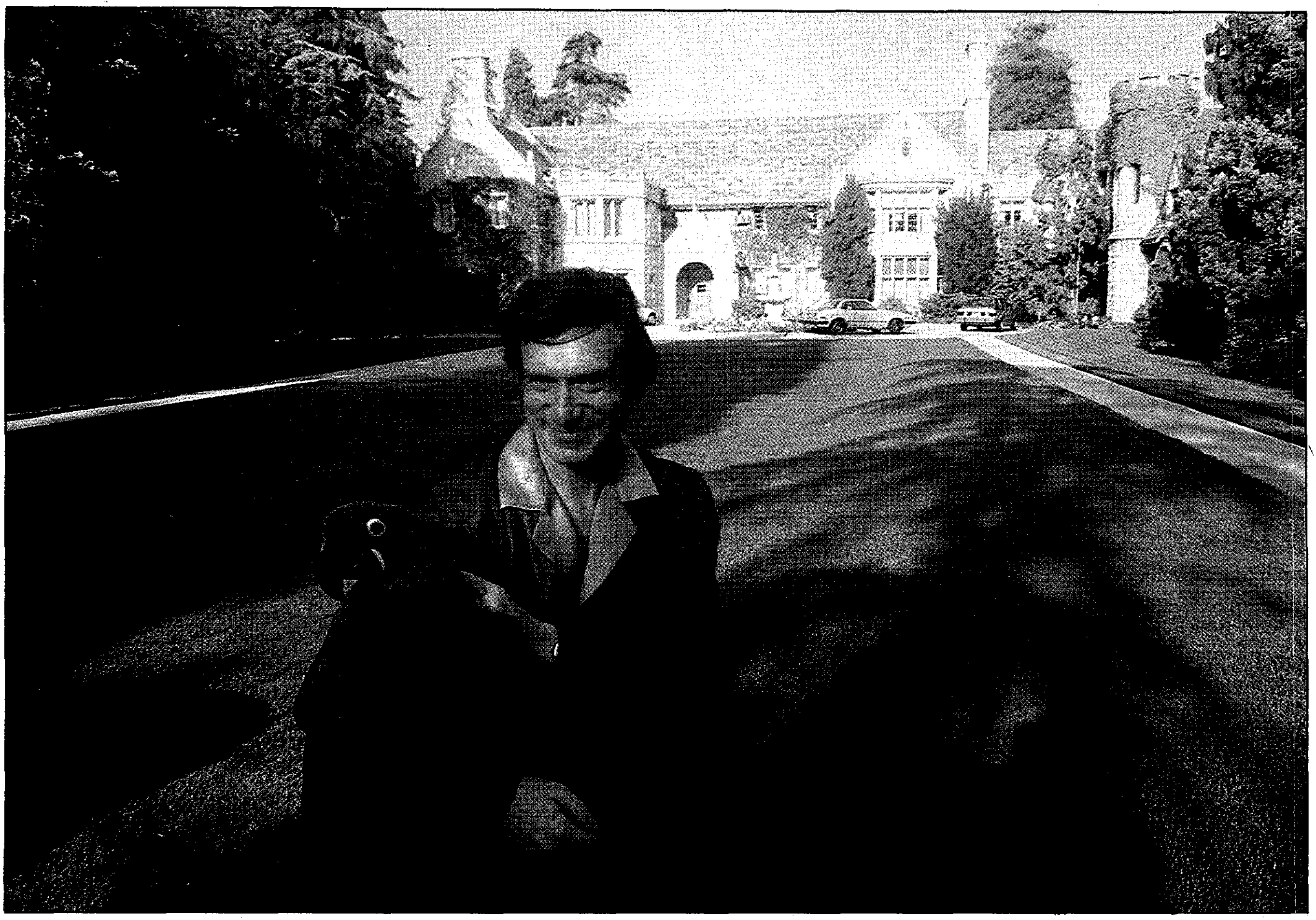
GROWING UP

THE DECISION TO MAKE CHRISTIE HEAD OF PLAYBOY was not arrived at the day she was born. In fact, she was born in 1952, a year before Hefner sat down and put together the first issue of his magazine. While his wife, Millie, was pregnant with Christie, Hef was working all day to support his family and staying up all night developing the ideas for *Playboy*.

Although Christie and her father speak rapturously today of their close relationship, it is not a product of her childhood. Hefner left his wife and daughter shortly after Christie was born. He didn’t see much of Christie or her younger brother, David, until they were teenagers. “We didn’t live together,” says Millie, “and he was very involved with the company. He loved the magazine—that was his life. He saw [the children] on their birthdays and at Christmas.”

Christie says in a matter-of-fact way that although she saw her father only four or five times a year, “I liked him, and we got along well. We didn’t know each other till junior high school. From the time I was old enough, at twelve or thirteen, to talk about politics and so on, it was easier.”

After her husband moved out, Millie lived with her chil-



Big bird: *Hefner, in working pajamas, outside the Playboy Mansion West, in Holmby Hills, California.*

that it was wonderful to have free pinball machines…"

dren on the North Side of Chicago for three years. Then she married a lawyer named Ed Gunn and moved to the Chicago suburb of Wilmette. Christie and David adopted their stepfather's name and used it instead of "Hefner." But Christie didn't like Gunn very much. She says he was "not a loving person and was very strict."

So Christie Gunn grew up in Wilmette, went to public high school there, and attended National Music Camp, in Interlochen, Michigan, in the summers. Being the child of a famous—one might say notorious—man was not a problem, she says, "because I didn't have a famous last name, and that's when I think you feel the effect the most, when you're an adolescent, and going through high school. Since I wasn't Christie Hefner, as a kid I never really had the effect, positive or negative, of being Hugh Hefner's daughter."

"Terrific, very bright, politically interested, and involved" is the way Christie describes her mother, who now works in the Playboy personnel department—a job she got through her daughter. Christie was a Carter delegate at the 1980 Democratic Convention, and she believes it is from her mother that she gets her interest in politics. Millie Gunn was active in the Democratic party when Christie was growing up, "so at an early age," says Christie, "I was out campaigning for Hubert Humphrey and Paul Douglas." Although her mother did not have a career, she read the papers, and "we talked about current events."

She got her confidence, she says, from Millie, who was "extremely supportive. She made me feel loved no matter what I did. The world was your oyster. The sky was the limit. I felt very loved and secure and was given a lot of confidence to go out and achieve things."

Whatever resentment Christie may feel toward her father for abandoning her as a child is invisible to the unaided eye. She says she accepted the early relationship because that was the way it was. Her mother says Christie understands her father and accepts him as "a self-involved but feeling person." Christie says that her mother and father thought Hefner shouldn't spend much time with the children so as not to compete with their new family life with Gunn.

How did she feel as a girl, visiting her father at the mansion in Chicago, with its playmates and pinball machines? Christie says she never saw anything untoward: "From the time I was a teenager on, my father was involved with Barbi Benton. My feeling was a twist of the way fathers usually feel about their daughters. I wanted someone who'd treat him well." Barbi did, says Christie: She loved him "for himself, not for his money," and "she got him to travel and developed his social relationships outside his home—I think she had a very good influence on him." But Millie remembers Christie telling her "she felt jealous of Barbi Benton. She was in her teens, and Barbi was only a couple of years older." Christie's mother told her, "That's understandable."

As a child, said Christie, her main thought about her father's Chicago mansion was that it was wonderful not to have to put quarters in the pinball machines. The line seems too pat. Only that morning I had wandered through the Chicago pleasure dome, with its indoor swimming pool and adjoining bar, its secret doors, movie screens, and magic buttons, and, of course, upstairs, Hef's circular bed. It must have been weird for a child to go there, where the owner, her father, made day into night, keeping the shades down at all times and the kitchen staff on 24-hour call. But Christie says, "It didn't affect me, particularly. He lived in a style beyond what anyone I knew lived in. He'd made a tremendous success. It was nice to see someone enjoying the fruits of their labors."

Perhaps Hefner tried to shield his daughter as much as possible from his life. Gloria Steinem told me that Linda Lovelace, the star of *Deep Throat*, who also posed for *Playboy*, had said that "when Christie would turn up, the mansion was cleaned up, the kinky stuff put away, and the Parcheesi board taken out. There was this apparent effort," said Steinem, "to keep Christie from knowing what was going on."

Woman's work: *Christie presides at a meeting.*

CHRISTIE CHOSE A SERIOUS COLLEGE—BRANDEIS, IN Waltham, Massachusetts. The chairman of its English Department, Alan Levitan, says, "She was among the best students I've had in 23 years. She had a terrific literary sensibility. Her love for the material shone forth. Brandeis doesn't graduate too many summas." Christie was one. "She was marvelously intelligent, sensitive, likable. Christie just struck me as all-round wonderful."

After Patty Hearst was kidnapped, in 1974, Christie came to class accompanied by a bodyguard who, says Levitan, sat outside the classroom door, "gun in holster." Although she used the name "Gunn" during her first three years at Brandeis, her former professor says that everyone knew her real name. Levitan, who has taught many children of the rich and famous, says Christie stood out: "She did escape from being the child of a celebrity. She made her own fame. She was Christie Gunn, this marvelous student. She fashioned a beautiful, admirable image, a far cry from what one might associate with her father. If Playboy has to have a president, I'm glad it's somebody with a literary sensibility of high quality." He had wanted better things for Christie: "My hope was that she would become one of the great nonfiction writers in the U.S."

At the end of her junior year, Christie was elected to Phi Beta Kappa. This academic achievement marked a turning point in her relationship with her father. Her mother was just about to get divorced again, she says, and "I guess the combination of the separation from my stepfather and the impending graduation and feeling very honored by the Phi

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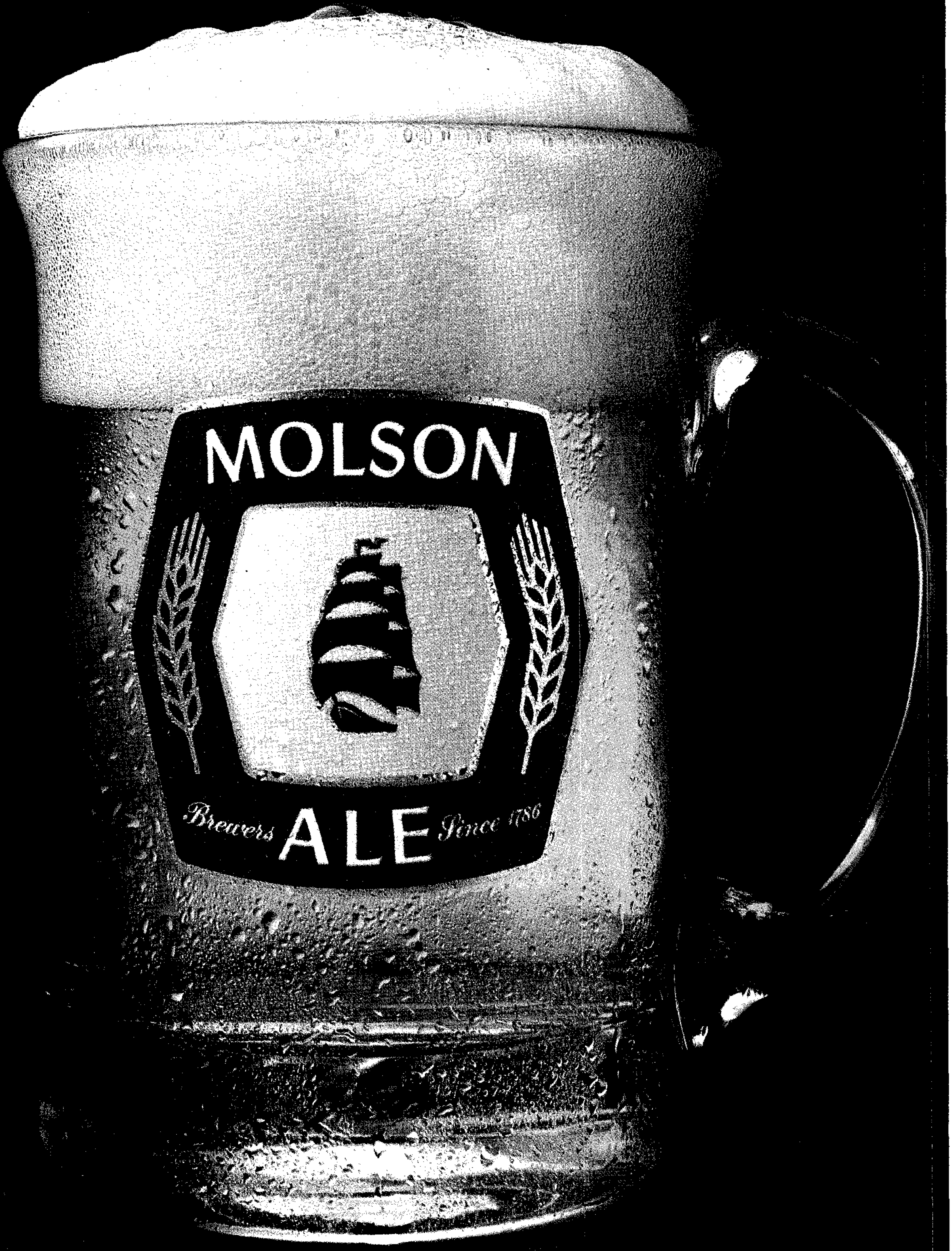

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Beta Kappa thing and knowing that I was going to have this certificate that I was always going to keep—somehow it combined in my mind to make me feel that this was maybe the time to go back to 'Hefner.' I'd never dropped 'Hefner'—we had had our names amended, and had our stepfather's name added." Perhaps the idea of changing her name to "Gunn," Christie speculates, was an effort on the part of her mother "to make the new family feel like a family."

One night that summer, she went to have dinner at the mansion with her father: "I told him I was going to change my name," said Christie, appearing emotional for the first and only time during our long interview. "He was really excited. He got tears in his eyes and was real touched. I don't have children, but I can imagine what a nice thing that must be when you haven't lived with your kids and you haven't been there as much, maybe, as you wanted to be, to all of a sudden have your child say, 'I want to reaffirm my relationship with you.' So I went back to court and went back to being 'Christie Hefner.'"

From that night on, the rapprochement between father and daughter flourished. Christie's good friend Susan Landau, who has known her since Brandeis, admits that "there must have been problems." She won't elaborate and will say only that today "their relationship is extraordinary. They're very close. He takes this huge delight in her. Christie's extremely proud of who he is. She is proud of her father and proud of Playboy. That's the overriding thing. Some people think, 'As a woman, how can she be?' But she is. Hef believes in it, and they believe in it together. She's proud of what that magazine's been responsible for. The essence of Christie is that belief that she's part of a good company. If you want to discover some huge well of ambivalence, you're not going to find it. It's not there."

Christie believes that, in the end, she profited from not having had a father when she was young. She thinks it gave her ambition: "I think my drive came from trying to make my father proud of me." With divorced parents, she points out, you work harder to please the absent parent—"that's one way to prove yourself to the parent who's gone. It becomes doubly important to get a good report card or get the part in the school play. Whatever I was doing had an additional impetus—it would make my father proud of me." Perhaps she also decided to take another route to gain her father's affection: His life was full of pretty women but not intelligent women—that path was open to her.

GOING TO WORK

AFTER GRADUATION FROM BRANDEIS, CHRISTIE hesitated between going to law school and becoming a journalist. She decided on journalism because, she told me, she didn't want to go to law school—at least not immediately after college. She went to work for an alternative newspaper, the Boston *Phoenix*, avoiding *Playboy* not on principle but because "I felt I couldn't go to work at *Playboy*—if I turned out not to write very well, no one would tell me, and it would be this terrible embarrassment."

During her year as a journalist, Christie says, she became convinced that there was no need for her to avoid working for her father's company. "If I were incompetent at something, nobody would know it faster than Christie Hefner," she says. "The notion of my being incompetent in a situation in my father's company where everybody knew it but me was not reality, because nobody set higher standards for Christie Hefner than Christie Hefner."

When she arrived at Playboy, she wasn't certain what she would do, and she says that neither she nor her father had any idea that she would end up running the company: "I don't think it crossed his mind, and it wasn't in my mind. I was looking for something that would not be writing per se but somehow involved in the creative process." At the start, Christie remembers, some people came up and congratulated her for working when she didn't have to. This wasn't the case. "Nobody ever handed me any money," she says. "It never occurred to me there was any other way to pay the rent." Why didn't Hefner give his daughter a nice big trust fund? "Maybe it's different having generations of money," said Christie over lunch. Hef's "values were formed by the idea of working for what you want."

She took some week-long seminars in finance, management policy, and marketing. "They gave me the basics," she says, "and then, as with anything, you learn it by doing. So what I have learned I've really learned by working with financial and business people for seven years here. Somebody said I've had the most sophisticated on-the-job training of anybody they know."

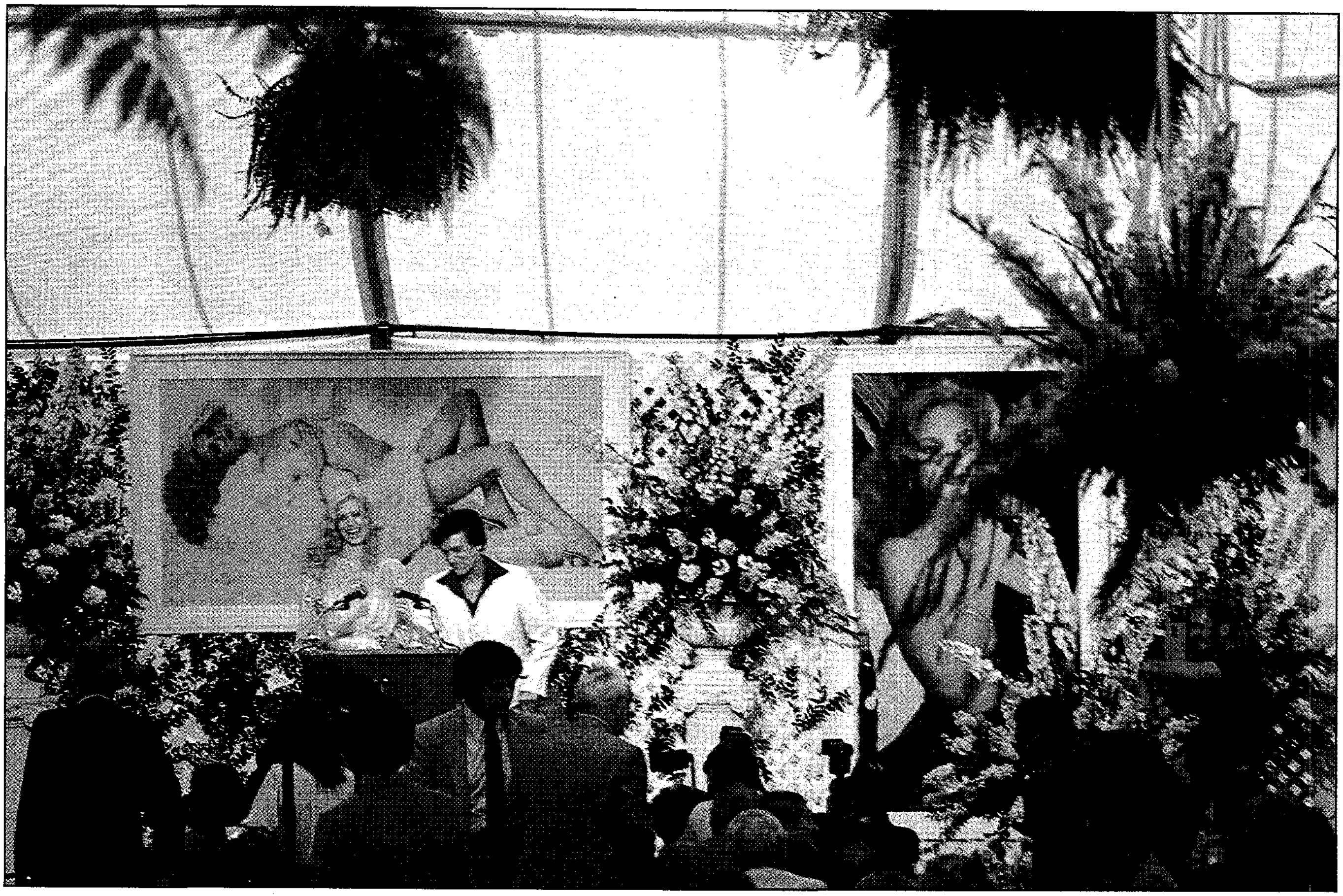
One of Christie's first tasks at Playboy was to oversee the opening of a boutique on the ground floor of its Chicago headquarters that would sell records and sportswear. Someone suggested calling the store "Christie's," but Hugh Hefner vetoed the idea. His caution paid off. The store, named Playtique, was, as Christie herself admits, "a disaster." She says she learned something: not to trust implicitly the recommendations of experts.

After this debacle, Christie says, she worked for a while on magazine acquisitions. Then Derick Daniels made her a vice-president; she would concentrate on public relations for the magazine's forthcoming twenty-fifth anniversary. Christie turned out to be a good spokeswoman for the company, and she got Hef a lot of good press when he needed it—he and Playboy were recovering from the suicide of his aide Bobbie Arnstein after her conviction on a drug charge.

Promoting the anniversary, Christie got to work with people throughout the company and also acquired "certain kinds of organizational skills." For the first time she encountered some of the controversy that would continue to surround her, her father, and Playboy. She thought it would be a nice gesture if the American Civil Liberties Union gave Hefner an award of some kind for the support he had shown over the years, and so she suggested that to a board member. He relayed her message to the board, where a fierce fight broke out—some members opposed the idea, saying that such an award would "legitimize" Hefner. They won, and Christie was disappointed.

Her next major undertaking was overseeing the *Playboy* guides—single-subject issues on male fashion and home electronics. They are sold on newsstands and sent free several times a year to upscale subscribers to *Playboy*. The guides are designed to attract advertisers who find *Playboy* itself too randy or too expensive, but they have run into problems. Conceived in a boom, they've been published in a recession that has particularly hurt the home-electronics magazine. Former Playboy executive Robert Gutwillig feels that the guides were poorly thought out. "Despite Christie's natural intelligence," he says, "she hasn't got either great publishing or business instincts." One *Playboy* editor goes farther. "The guides are a piece of s--t," he insists. "Everything Christie has tried has failed."

Christie and editor Maury Levy are optimistic about the guides. She points proudly to the advertisers who have signed up and to how well the guides have done on newsstands, and says they brought in $4 million in revenue—if not profits—last year. Although there will be only one electronics guide next year, there will be four fashion guides, she says.



Lady of the house: *Hefner presenting his new girl friend with her award as Playmate of the Year.*

THE FOUNDATION

CHRISTIE BECAME A MEMBER OF PLAYBOY'S BOARD AS well as of the finance committee. She also became involved and identified with the Playboy Foundation, which gave away about $600,000 last year. The foundation is almost as controversial as the magazine itself. The flap over the A.C.L.U. award for Hef was only the beginning of what Christie would encounter.

A neoconservative group called the Committee for the Free World has assailed the foundation for supporting left-liberal outfits such as the Institute for Policy Studies. In subsidizing the I.P.S. and some women's groups, said the committee, Hefner seemed "to be rather generously distributing what would have to be called 'blood money.' And the recipients? Perhaps they have forgiven and forgotten under the influence of Mr. Hefner's largesse."

A liberal California philanthropist agrees, arguing that Hefner's support of the A.C.L.U. is "transparently bull----. I really think he doesn't believe a word. He wants it to appear what he's doing isn't sleazy—after all, he says he's defending the First Amendment!"

There is a lot of argument within left-liberal and women's groups, hard-pressed for money, about whether they ought to accept money from the Playboy Foundation. The Ms. Foundation took an initial grant but returned a more recent one. Gloria Steinem, who says, "I feel something like a Jew reading Nazi literature when I read *Playboy,*" originally felt that contributions from Playboy to women's groups could be viewed as reparations. She changed her mind when the Playboy Foundation stopped saying that *Playboy* and the women's movement had different aims but could still work together on certain issues and started saying that *Playboy* was good for women. "It's just not accurate," Steinem told me, adding that the change in attitude coincides with Christie's rise.

THE WOMAN QUESTION

GLORIA STEINEM FEELS THAT IN HER NEW ROLE Christie must face the contradiction between her feminism and *Playboy*'s sensibility about women. But Ramona Ripston, executive director of the Southern California branch of the A.C.L.U., takes a different view. She praises the Hefners for their support of the A.C.L.U. over the years and adds, "We take money from a lot of people, some of whom have made money in strange ways. The good I'm going to do with the money overcomes any feeling that *Playboy* exploits women." She points to the bottom line: "Here in Southern California we don't have foundations that will support liberal causes." But Ripston does admit, "I cannot accept the notion that *Playboy* is good for women." "How much is hand wash and how much is real, I don't know," confesses one A.C.L.U. board member. "It may be a hand wash, but I'll put up with it."

The uproar over Playboy Foundation grants came to a head not long ago with the Hugh M. Hefner First Amendment Awards. Feminists managed to persuade three out of five judges to step aside—if only to be replaced. Women's groups, such as Women Against Violence Against Women, tried to make the case that, as one of their leaders, Joyce Wolfe, contended, "Hefner was using the First Amendment to legitimize his magazine, which trivializes rape and encourages molestation of children." In *Playboy,* said Wolfe, there are "a lot of jokes about sex between men and young girls. They justify it under the First Amendment. We also have the right to speak out against the portrayal of women as toys. We're not against sexuality as long as it's put out as sex between consenting adults, not where women are objectified."

As for Playboy's giving money to pro-abortion groups, Women Against Violence Against Women sees it, says Wolfe, as just a way of co-opting the issue. "It's like Mobil Oil giving money to the Sierra Club."

One awards judge who replaced a dropout confides that he too had reservations. Christie, says the judge, "has this giant problem—the apparent conflict between her genuine social interest and the enterprise she runs. She has been asked a number of times, 'How can you be a feminist and be head of Playboy?' She's satisfied with the answer. I don't think I could give it. If she were not Hefner's daughter and was taking these positions, she'd be suspect, but because she loves him, I think, there's a basic Freudian overlay in what she does."

Christie Hefner says firmly that the Playboy Foundation is unique—that it sets an example in corporate giving and she hopes that other corporations will follow its lead. Its pattern of giving, she points out, was set by her father: "It's the issues Hef believes in—abortion, the First Amendment, gay rights, drug-law reform, police surveillance, and government misconduct." To Christie, the A.C.L.U. is the most important cause the foundation aids, because "it represents the right to debate."

Women's groups that attack *Playboy* are, in Christie's opinion, ignorant or just out for publicity: "What gets headlines is women saying *Playboy* exploits women." The reality, if you believe Christie, is that "Playboy has been more supportive of feminist politics and philosophies than most other companies I know of—in its attitude toward hiring and promotion of women, through its editorial and financial support of the Equal Rights Amendment and abortion. I'm not the only feminist at Playboy. [Feminists are here] because the magazine is a fundamentally liberal and humanistic magazine. I think people who make the leap that because it chooses to picture women as sexually attractive that that somehow goes hand in hand with thinking women are stupid or women belong in the bedroom are people who are making a leap of faith that has nothing to do with anything that's in the magazine."

Sternly, Christie says, "I don't know what it means to be a feminist if you don't want women in positions of power. What should women be running—*Ms.* magazine? Well, that's terrific, but if that's all we're going to run, we're going to have kind of a limited impact on society."

She dismisses the argument that *Playboy* objectifies women: "I say that anytime you look at somebody sexually to a certain extent, they're a sexual object, and if that's the only way you look at them, then that's too bad. But I don't think that's in and of itself bad."

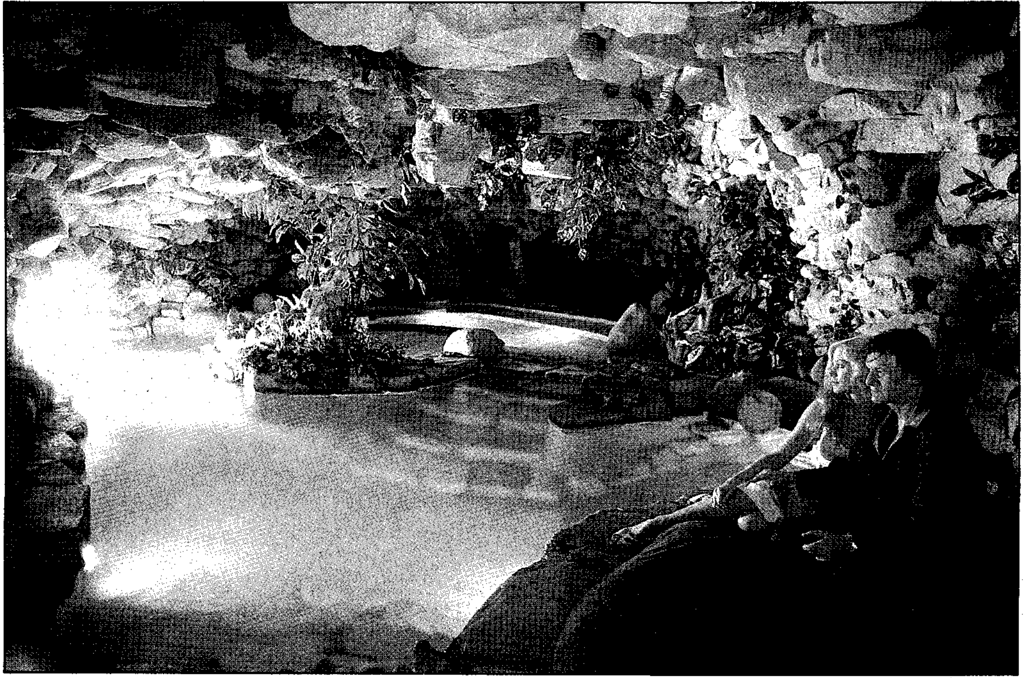
She admits that the criticism from women's groups does bother her, but only because it's misguided. "It seems like misplaced energy," she says. "I'm living in a country where the president wants to make abortion a crime, and some segment of the women's movement is suggesting that the major enemy in society is *Playboy*. I think that's crazy. If we don't all fight the real enemy, we're likely to lose what we've won in the last decade. If you don't want to look at the pictures, then don't buy the magazine. But don't make the leap from that to saying they're trying to do something terrible to women. Playmates of the Month are paid $10,000 for their work. I don't see how they can be exploited." But a skeptic argues, "Christie Hefner has an awful lot of economic interests in having the views that she does."

THE EXECUTIVE

CHRISTIE BRINGS THE SAME SUPREME ASSURANCE TO a discussion of how she got where she is. "I wouldn't be president of Playboy if I wasn't Hugh Hefner's daughter," she says. "But what seems to be important is what do I do with it. I think if you go into your family's business, you do have to have enough self-confidence to be able to handle the fact that you got there sooner because of who you are. And if that bothers you a lot, then you oughtn't to be there. I guess at a certain point in my life it occurred to me that no matter what I did, some people will always say, 'Yeah, but she's only there because she's Hugh Hefner's daughter!' "

Christie says that as she worked away at Playboy she discovered "I enjoyed not just journalism but publishing. So I guess it was a gradual process of feeling that rather than wanting to be involved in some part of the company that what I'd really like to do someday was run the company. And, simultaneously, I think my father increasingly became interested and intrigued with the possibility of having a second generation to take the company over. So while there was no moment when we sat down across the table and said, 'Okay, here's the plan,' increasingly he would make reference to my running the company someday in interviews, and if people asked me was I the heir apparent, I would say, 'Well, yes, someday I do hope to run the company.' "

The loss of the British casinos and the New Jersey gambling operation accelerated Christie's progress. Over the past six months she and her father had what she calls their first "nuts-and-bolts conversation" about the future. They both saw, she says, "that the company was going to take on a new face, that we were going to be focusing on fewer businesses, and that led us to begin to talk about management changes. That was



Blue lagoon: *Hefner and girl friend Sharon Tweed in the Holmby Hills grotto.*

". . . 'Playboy is more supportive of feminists than other

really the first time I said to him that my hope was to spend time actually managing the day-to-day business, that I was not interested in skipping out of management to a kind of vice-chairman role, that I really wanted to run the business."

I interviewed Hefner at the Playboy Mansion West, in Los Angeles, with is floodlit grotto, video games, and menagerie. As advertised, Hefner appeared in his working pajamas. Just behind his chair was a picture of his new love, Shannon Tweed (known as "Boss"), the latest Playmate of the Year. She is a few years younger than Christie. Hefner has no doubt that Christie will excel in her new job. "She has the qualities I'm looking for," he said: "Intelligence, creativity, good communication with me, a good natural leadership style, and a high profile that works to her advantage both inside and outside the company. She's a good communicator, and I think she's a very mature 29. I was 27 when I started the company. I don't think age has too much to do with it. It's rather nice to have somebody there that you feel good about. I mean there are ties of blood, obviously, as well as real similarities in terms of values and viewpoints."

After Hefner decided to make her president and privately informed Daniels, Christie says, she turned and said to her father, " 'Well, I want to thank you for this vote of confidence,' and he smiled and said, 'You don't have to thank me. I consider myself very lucky to have you here.' "

PRIVATE LIVES

BEING RICH AND POWERFUL DOESN'T GIVE HER A problem finding boyfriends, she says. "There are certainly men out there who are attracted to strong and successful women. It's never been particularly difficult for me. On the other hand, I don't look for a lot of them, so maybe that's the secret." For the better part of a year, she has been seeing a young executive with Universal Television in Los Angeles named Jim Korris. "I spend a fair amount of time out there," she told me, and then Korris comes to Chicago, where, Christie hopes, he will move so they can live together. Right now, she admits, it would be hard to work twelve-to-fourteen-hour days and also deal with a full-time relationship.

Christie has a reputation of sorts for having had what Bob Gutwillig describes as "a very active personal life in the company store." Christie denies his claim. For about three and a half years, she says, she went out with Dan Stone, head of the Playboy Clubs. "I think that when you date somebody who works in the same company as you do, it creates problems," Christie says. "It depends on how you work together. I would think, for example, that it would be most difficult to go out with somebody when one person is the supervisor of the other person, because if it doesn't work . . . In the case of Dan [Stone], we worked in different parts of the company." Now, she says, "I don't think I would go out with somebody who worked with me."

THE FUTURE

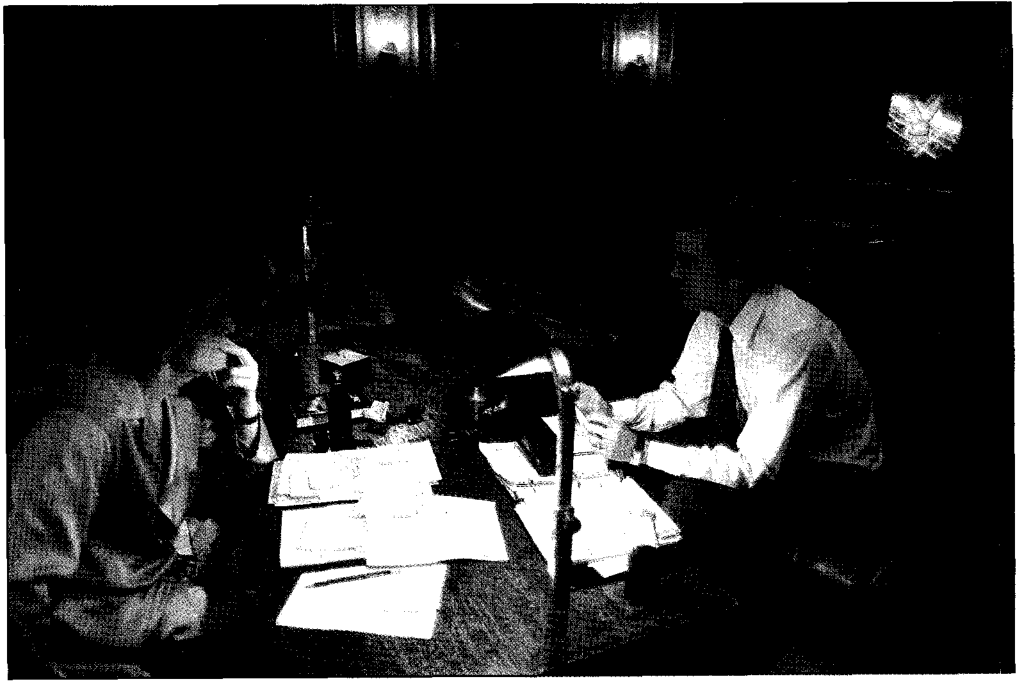
"I WOULD STACK OURS UP AGAINST ANY OTHER MEDIUM-size company," says Christie. "It's a company with no debt and about $50 million in the bank. That's pretty significant at this time, when most companies are highly leveraged." She insists that she is unperturbed by the loss of the gambling casinos and the profits they brought in. "What's most exciting about taking over at this time," she says, "is that there is much opportunity to turn the company around, to begin to explore new businesses. That in itself is a more interesting challenge than taking over a smoothly running organization in which you are basically maintaining what other people have built."

What are her plans for Playboy? In the near future she wants to "complete the process that we began six to nine months ago, which is divesting ourselves of a lot of businesses. We've negotiated the sale of the book operations. We are completing our plan for the sale of the Atlantic City casino. We will next year operate the company at about 40 percent less than our administrative expenses ran this year. We have to get the company into a position where it's making money, and we're not in that position. We'll report a loss at the end of this fiscal year."

Once the cutbacks—which, one Playboy employee told me, are creating "an atmosphere of terror"—are complete, then, Christie thinks, she can make money by "expanding the businesses that we have in the magazines, in cable, and in licensing. Then we have plenty of time to look at both new business acquisitions and investment opportunities." Next year, Christie predicts, Playboy will earn $10 million after taxes: "For a company that lost 80 percent of its earnings in one year to drop from $14 million in after-tax profits to $10-million in after-tax profits, I think, is a fairly significant accomplishment."

For future growth, she and Hef look to cable TV, which they believe will start to make money for Playboy by 1985. "The potential for profits is far more than we ever made in gaming," Christie claims.

What remains to be seen is whether Playboy will be suc-



The new look: *Hefner confers with Bob Shanks, of Playboy's cable-TV division.*

companies,' says Christie. 'A playmate gets $10,000'. . ."

cessful in cable or if that will be another losing venture. At present, Playboy has a deal with ON TV, and Hef is working with some producers, Bob and Ann Shanks, to translate *Playboy* magazine onto the screen. I saw one attempt: It was a mishmash—a few moments of Art Buchwald reminiscing, some country singers, and then a playmate riding a horse naked while her mother explained how great it was that her daughter had been selected to be a playmate. Hefner says he is a perfectionist and is not satisfied with the initial programs, such as the one I saw. He's right.

Besides cable, Christie is thinking about magazines. She'd like to start a magazine for women. "One of the things that intrigues me as a possibility," she says, "is a kind of combination effort in both cable and print that would try to be as influential and exciting for women as *Playboy* is for men. It would have to have some sexual content. I would want to have humor and romance and entertainment." There's been some talk that Playboy might buy *Savvy,* a magazine for executive women, but Christie says, "I doubt it," and Hefner says no one has even talked to him about it.

Will cash-rich Playboy buy back its stock from the public and go private? "It's possible, but it isn't something that we're going to do in the next year," Christie told me. "I think the first thing we have to do is to get the company in a position where it's running a positive cash flow and building up more cash, rather than start by depleting significantly the cash we have in order to buy up our stock. That's something we'll look at in a year or so." The advantage of going private, according to Christie, would be "more management flexibility. I think there is a tendency to demand that a public company have a quarter-by-quarter earnings increase. That is not necessarily the best way to run a company—it leads to a kind of short-term thinking." Then Christie touched on a sore point: As a public company, "there are a lot of additional costs that we incur in order to keep separate what is Hefner's personal use of the mansion from the company's use." Those costs could be eliminated by going private—then there would be no strict accounting to stockholders.

"I'm proud of the things that I think I've accomplished," Hugh Hefner told me. Through his magazine, he believes, he has helped to change "the values and attitudes of society. I think it's most obvious in the sexual area, but I mean sex in the broader sense—social attitudes toward sex. I think it is a very different world from the one I grew up in and one in which people are more likely to find, in that respect, more happiness. I think life is better in the bedroom today because Hugh Hefner was here."

Although one may dismiss his vision, as one journalist recently did, as just "one long wet dream," the man and the fantasy fit. The vision was successful and profitable, and Hefner seems comfortable defending his creation, and genuinely proud of it.

Christie is neither as glib nor as comfortable as Hef when she starts to defend *Playboy.* She seems to feel she must justify herself and make her father's magazine "meaningful."

"Christie should be running the *Ladies' Home Journal,*" says one worried editor. "She's buying Hef's line that *Playboy* is good for women. She's become his little mouthpiece. How she lives with herself, I don't know. You can't be a rampant feminist and work for *Playboy.* It makes us look ridiculous."

Ideology aside, Christie's ultimate success will turn on her untested ability and on her father's equally untested willingness to grant her real authority. For all his efforts to expand the company, Hefner has basically had only one media success—*Playboy* magazine. Now he and Christie will have to see whether they can nurture that base into an innovative company for the 1980s.

At home: *Christie in her Chicago apartment.*

Beyond the fate of Playboy, there is the more provocative question of Christie's own evolution. Some people believe that she is already feeling the pressure at the top. "She's no longer the little-girl apprentice," says one insider. "There's an uptightness now. The fun is gone. Once a fun, bright, alive person just isn't anymore."

Christie still appears to be the perfect princess of Playboy—polished and poised, unruffled by contradiction or controversy. Only rarely does a stranger get a glimpse of another, more vulnerable Christie Hefner. One of these moments happened a few weeks ago. The tumult caused by some women's groups had subsided, and the Hugh M. Hefner Awards lunch was finally under way in Chicago. Christie sat quietly as the recipients rose to accept their awards. One winner, Frank Haiman, an author and a professor at Northwestern, began to speak about Christie and the good work she had done through the foundation. Suddenly, Christie dissolved in tears. "What I read into it," says someone who was a guest at the lunch, "was here's this poor little girl, the daughter of this weird guy, being involved in women's things and taking all that flak. Here was a moment when the pressure was off—and she just broke down and cried."

To make her mark, Christie will have to move beyond the aura of her father and find her own voice to replace the set pieces she's absorbed from Hef. Perhaps, as one feminist suggests, Christie will pass from not having had a father through the stage of thinking he's perfect and agreeing with everything he says—and then emerge as a mature woman with a vision of her own. If she does—and is permitted to act on her awareness—she and Playboy may change in the 1980s in ways no one could have anticipated. ■

Photograph by Kevin Horan/Picture Group.

Bags of Woe—How to Save Them

By Ruth J. Katz

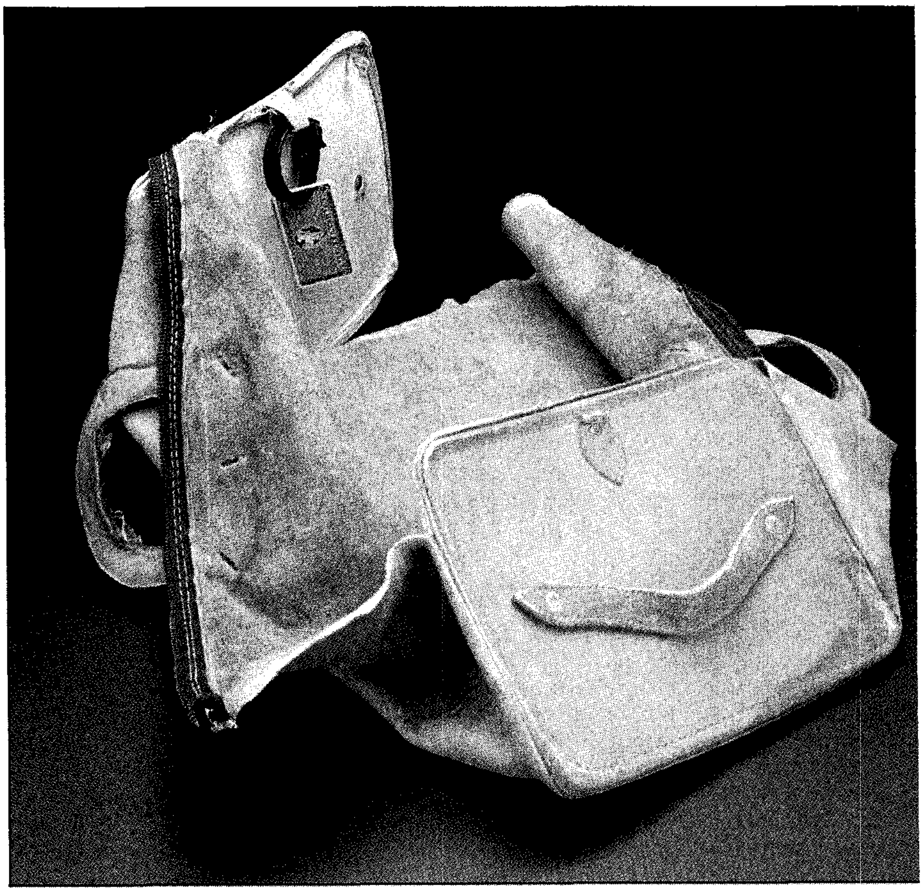
“. . . A guide to repairers who can restore—at a decent price—those handbags and suitcases that are just too good to throw out . . .”

WHY WOULD ANYONE hang on to a valise as dispirited as the one sagging hopelessly in the photo below? Because, like plenty of other bags and baggage around town—the broken-handled suitcase that's been around the world, the sweet little (tea-stained) purse that Grandma carried on her wedding day, the really expensive (but scuffed) leather shoulder bag—it's too good to throw out. “I just kept it,” the owner says, “because I couldn't bear to part with it. . . . I figured someday I'd find somebody who'd fix it.”

Because there are such repair challenges stashed at the backs of closets all over town, I set out to find the craftsmen who could restore them to usefulness at a less than ludicrous price. Friends and colleagues volunteered their worst cases, and I collected almost 40: dilapidated bags, many just one step short of their great reward in Handbag Heaven; duffel bags with broken zippers; leather satchels with ink and marker blotches; totes with cigarette burns; attaché cases with rotted-leather sides; canvas carryons blackened with fingerprints and grime; and plenty of pocketbooks with broken chains, malfunctioning locks, discolored suede, shredded linings. No reasonable repair problem was refused.

I turned first to the shops whose reputations I was familiar with—places like Artbag—then checked out repairers recommended by department-store personnel and by my wealthier friends (the ones who buy at Mädler and T. Anthony). I also visited some stores I'd seen listed in the Yellow Pages. Most of the items pictured on pages 45, 46, and 48 had been shown to at least three (and on some occasions to as many as eight) shops before being repaired; I presented each shop with at least five diverse problems. Some of the full-service centers viewed twenty of my bags over a period of several months (many trips, many pairs of sunglasses, many kerchiefs required for anonymity).

I collected estimates for everything. Decisions as to which shop would fix which item were based on several factors: the shop specialty, the repairer's appraisal of the expected results, and the price. I attempted to have a cross section of items repaired at each depot (particularly at the full-service centers). Some shops, however, may have repaired only



Unstitched seams everywhere; rotted, worn leather that would not hold stitching any longer.

I had a hard time convincing anyone that I actually wanted to fix this bag. Modern Leather Goods offered to make a duplicate for $300; Superior Repair Centre showed me a similar *new* bag for $50. It was Jakov Dopter, at Kay Leather Goods, who worked the miracle—binding and stitching and binding and stitching until there was a bag. He charged $30. The owner is very happy.

Photographed by Frank Spinelli.

one bag, although they may have seen and rejected as many as a dozen.

Listed below are the establishments whose repair work is described on the following pages:

ARTBAG CREATIONS

735 Madison Avenue,
at 64th Street, 744-2720

IF YOU'VE EVER HAD A REALLY "good" bag that needed mending, you probably were directed here by one of the major department stores. This shop, which also sells superior-quality, high-priced bags, has enjoyed a reputation for years as *the* source for repair work. Although I brought a dozen bags here, I left only one for repair—and a minor repair, at that. (A malfunctioning metal clasp that needed a small adjustment was fixed for $22.) Artbag wasn't interested in most of my cases—"We don't clean cloth bags"; "We don't dye leather bags"; "Doesn't pay to fix this one"—and at the stratospheric prices quoted I would have been foolish to have had most of my bags fixed. (The shop wanted $40 to make a new spaghetti strap for a shoulder bag, a price $25 higher than Superior Repair Centre asked.) Artbag did have the best selection of shoulder straps; they were $20 and up, just slightly more than most places charged. Bring only your most fabulous and costly bags here.

FORDHAM REPAIR CENTER

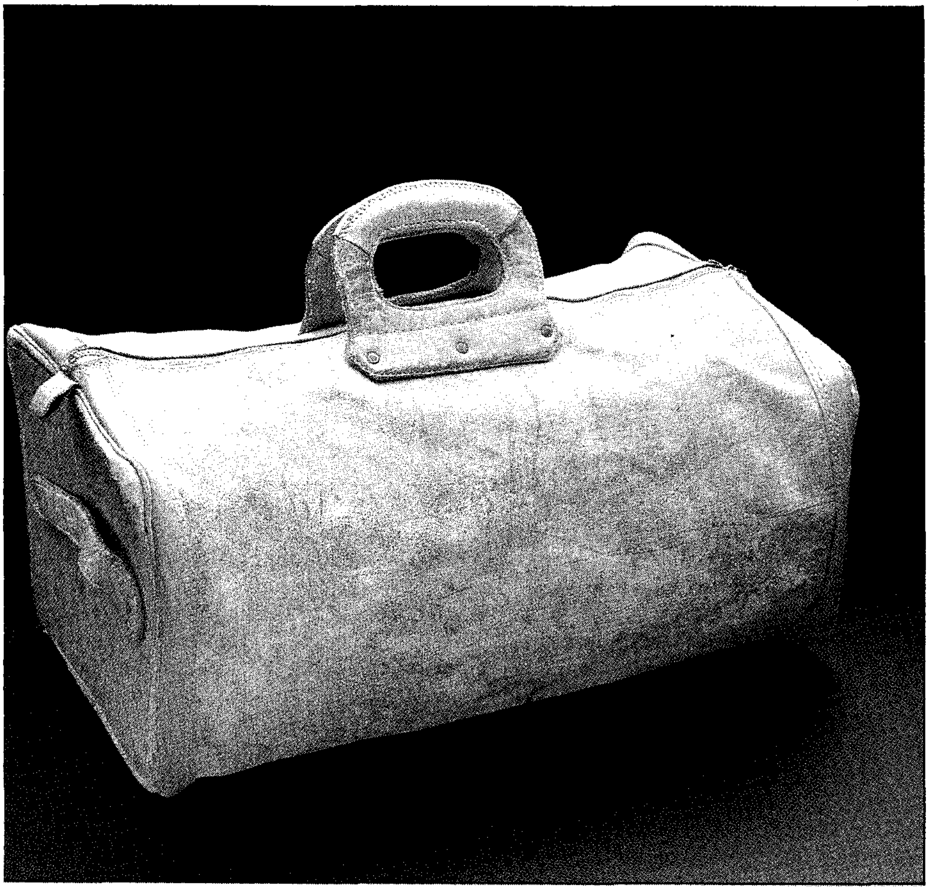
10 East 33rd Street, 889-4553

UNLIKE ARTBAG, FORDHAM RUNS A full-service repair center and will tackle almost all problems with luggage or leather garments. In the course of several trips here, I presented over a dozen items, and only one was refused—a cloth bag (not shown) that would have required dry cleaning; the shop would have accepted Problem No. 12 (see the before-and-after photos that follow) for cleaning, blocking, and relining at a charge of $60. All the prices were quite reasonable, and I was pleased with everything Fordham did, particularly its repair of No. 2. This was the only concern that volunteered to reline an old violin case (not shown), but the cost turned out to be prohibitive—"about $200."

GUCCI REPAIR CENTER

2 East 54th Street, 826-9439

I HAD ANTICIPATED THAT THE PRICES quoted here would be higher than they were elsewhere. Wrong—and they were significantly less than the quotes at Artbag. Possibly everyone else in New York already knows this (or else every Gucci repair from its global empire is executed here), because the wait is the longest I experienced for the return of goods—at least six weeks. In addition to Repair No. 4, I left a shoulder bag (not shown) that needed stitching, and a small change purse (not shown) with a somewhat askew catch. I probably could have fixed it myself with patience and a pair of pliers, but I couldn't resist the thrill of getting something for free here—yes, no charge. Unfortunately, it took two months for the purse to be ready. As might be expected, the repair work was excellent.



KAY LEATHER GOODS REPAIR SERVICE

10 West 32nd Street, 564-1769

I LOVED COMING TO THIS ESTABLISHMENT not only because of its friendly and cheerful owners, Valentina and Jakov Dopter, but also because of their willingness to attempt to fix everything I brought here. The hopeless valise that leads off this story was rejected by everyone except Mr. Dopter, who said that he understood about favorite bags. He also repaired No. 9, a reject from several other places, and as he took the bag, he said, in slightly broken English, "I like this cute little bag. I fix nice." And he did. Prices were extremely good, but I would hesitate to bring in a really expensive item that needs exotic leathers, special findings, or delicate handwork.

LEATHERCRAFT PROCESS

62 West 37th Street, 564-8980

DESPITE THE SOUND OF THE NAME, the people at Leathercraft Process do not rebuild, stitch, or fix linings. What they do is clean, refinish, and re-dye leather (on occasion). For that reason, they refused several of the dozen items I displayed. Most prices for cleaning, re-dyeing, reglazing, and refinishing hovered in the $30-to-$40 range. I had hoped for miracles on a filthy lavender suede bag and a pale-beige leather purse (neither shown), but I was turned down on both items.

LEATHERCRAFTER

303 East 51st Street, 759-1955

A RICH AROMA OF LEATHER permeates the air in this small shop that mainly sells furniture made from supple, strong goods. Although a few briefcases and handbags are also displayed, this is not Leathercrafter's main business, and, consequently, neither are repairs. If it is incidental stitching you require on items

"...For $30, Superior repaired a sumptuous brocade jewel box with a broken hinge and lock—it was a $200 box, definitely worth fixing..."

of a standard color, then the shop most likely can accommodate.

LEE FORDIN

19 West 44th Street, 840-7797

THIS IS A MULTI-SERVICE OPERATION, prepared to deal mostly with suitcase and leather-bag problems, since Fordin operates a large luggage store. The price for the Vuitton satchel (No. 11) was one of the lowest I found (much lower than the quote from Saks Fifth Avenue). And Fordin managed somehow to seal the portions of the vinyl that were cracking off the canvas backing, a situation no other repair shop could solve. When I picked the bag up, however, the color of the "corner feet" didn't match; they had to be re-dyed. I was told it would take ten minutes, but after waiting an hour, I left in the appropriate irate-customer huff. The shop graciously sent the bag to me the next day by messenger. The price quote ($40) for relining No. 2 was lower than Fordham's, but Lee Fordin could provide me only with ugly blue plastic or nylon, or beige linen.

LESTER BAGS

669 Madison Avenue,
near 61st Street, 838-5653

I HAD THE FEELING THAT LESTER BAGS (like Artbag a store vending pricey bags, gadgets, and related accoutrements) was not eager to undertake small jobs. The least-costly repair quoted was $75 (for No. 12). Although its advertisement in the Yellow Pages boasts of its repair expertise with petit point, brocade, fine fabrics, etc., the shop dismissed most of my cloth items. I was told that a sumptuous $200 brocade jewel box with a broken hinge and lock (not shown) was not worth fixing (it was repaired at Superior for $30, and it was most definitely worth fixing). To its credit, however, Lester did perform a magnificent operation on No. 12.

LEXINGTON LUGGAGE

793 Lexington Avenue,
near 61st Street, 223-0698

THIS IS ANOTHER MAINLY LUGGAGE store with a repair department on the premises, but less able (than Lee Fordin) to meet my handbag challenges. I wasn't thrilled with the results of a stitching job on a classic cowhide club bag (not shown), since it is such a vintage treasure, but I was assured that this was the best that could be done with old and dried-out leather. I had been warned at other places that re-stitching might not work well.

MODERN LEATHER GOODS

11 West 32nd Street, 279-3263

MODERN'S BUSINESS CARD READS, "Handbag Repairing, Any Style, Any Repair," and, indeed, it didn't refuse any of the fifteen items I proffered. Generally, prices were above average (relining No. 2 was quoted at $115), although Modern wisely didn't charge me the $20 fee for cleaning a small black velvet bag with metal filigree work (not shown), since it was no better after the cleaning than it had been before. Feel confident about bringing anything here.

OCCHICONE SHOE SERVICE

834 Lexington Avenue,
near 64th Street, 980-3295

WHILE MOST SHOE-REPAIR SHOPS are equipped with sewing machines for leather first aid, not all do as much extracurricular work as Occhicone does. Occhicone fabricates custom leather belts and takes on luggage repairs as well. This was one of only two places that would assume the re-dyeing of No. 8 (the other was a local Drago shop). I found the prices to be quite fair.

RIMA BOUTIQUE

888 Ninth Avenue,
near 58th Street, 489-8470

THE REAL BUSINESS HERE IS RETAILing inexpensive handbags, stockings, and miscellaneous fashion accessories. It happens, however, that Mr. Chamoun, the owner, is skilled with leatherworking tools, from previous experience in his native Lebanon. He, like the Dopters, was willing to attempt anything that I tendered. He was the only taker for No. 15, and he did a lovely job relining and strengthening it (with a new cardboard structure inside) for a very modest sum. He was also the only one who even suggested covering the cigarette burn in No. 3 with novelty trim—an obvious solution I had expected someone besides me to propose. Bring your more pedestrian repairs here, not your $300 Morris Moskowitz splurges.

SUPERIOR REPAIR CENTRE

2 West 32nd Street, 564-2267

SUPERIOR ADVERTISES REPAIRS ON anything from sporting/camping goods (even sails) to instrument cases, although it did turn down my near-defunct violin case. No. 1, which was suffering from dry rot, was revitalized very nicely, but the reglazing on No. 5 was disappointing—not through any fault of Superior's, however, but rather because the last time it was reglazed, the job was done incorrectly. The prices were moderate and the staff quite cooperative.

DO NOT OVERLOOK YOUR neighborhood shoe-repair store for sewing, mending, patching, etc. When specialty work is not involved, you may do just as well in a neighborhood place as in a specialty shop. On items that need cleaning, also try your local dry cleaner first. Many are equipped to handle cloth bags. For tough cloth-cleaning problems, call the Neighborhood Cleaners Association, 116 East 27th Street, 684-0945. It cleaned two bags for me ($15 and $10).

To help you avoid problems in the first place, here are a few hints for easy maintenance:

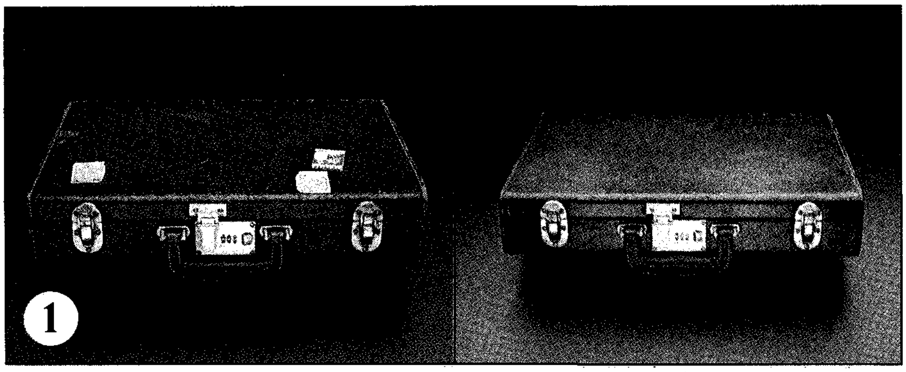
☐ Keep leather well polished and lubricated with a cream. (Wax will leave a buildup.) Don't store leather suitcases in hot, dry environments, or, conversely, in cool, damp ones (attics and basements). The leather on Problem No. 1 would not have dried out as much as it did if it had been stored properly and lubricated over the years.

☐ Coloring (or re-dyeing) is a delicate science. Leave it to the pros. With a spray-on "paint," the best that you can hope for is to coat the surface of the leather. Ultimately the color will peel or chip off and may simply wear off on your hands.

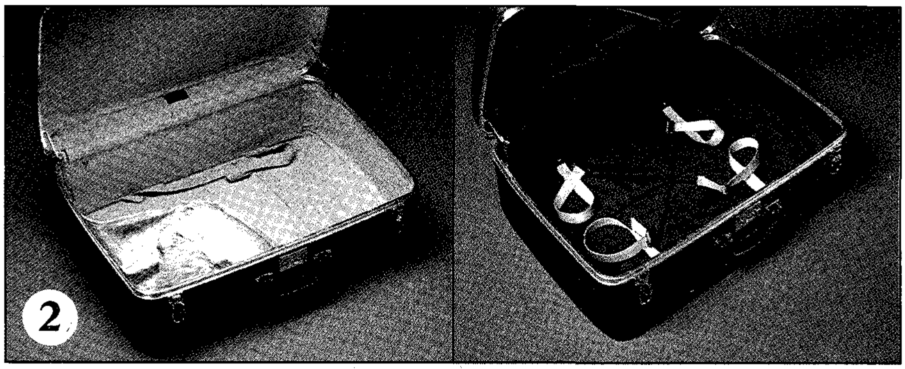
☐ Use a slightly damp cloth to wipe off leather bags. Use a brush to remove dirt and dust from suede. On a new suede bag, use a terry towel to remove the excess bits of suede.

☐ Use a stain guard on cloth bags before you press them into service.

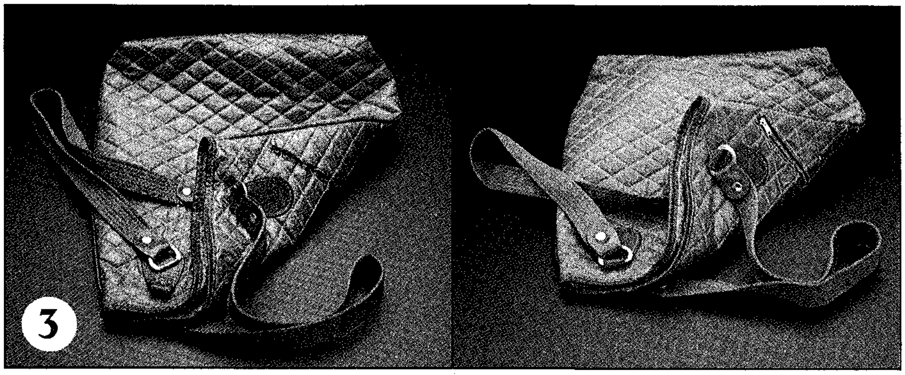
☐ Keep bags stored in tissue paper or flannel wraps, not plastic bags, and keep something in between bags that are stored side by side.



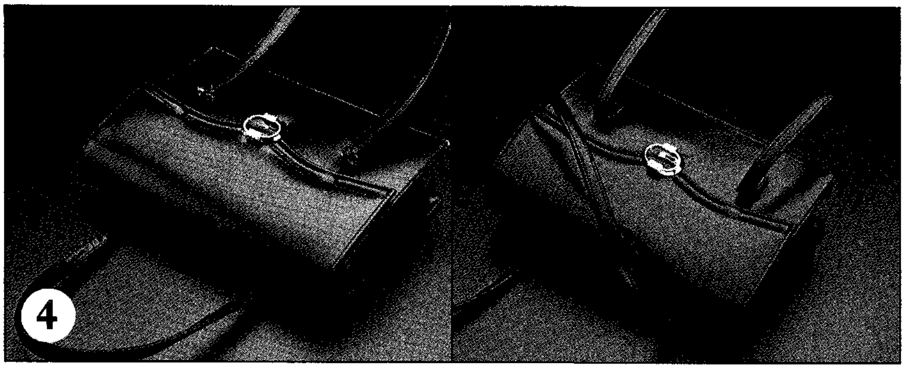
1 Stained, scuffed, rotted, nicked, mottled leather; handle frayed.
Had this attaché case been well cared for over the years, the leather would have responded better to treatment. Leathercraft Process and Leathercrafter rejected this case. Superior did a great job of revitalizing the leather for $25, with a strong admonition that I take better care of it in the future.



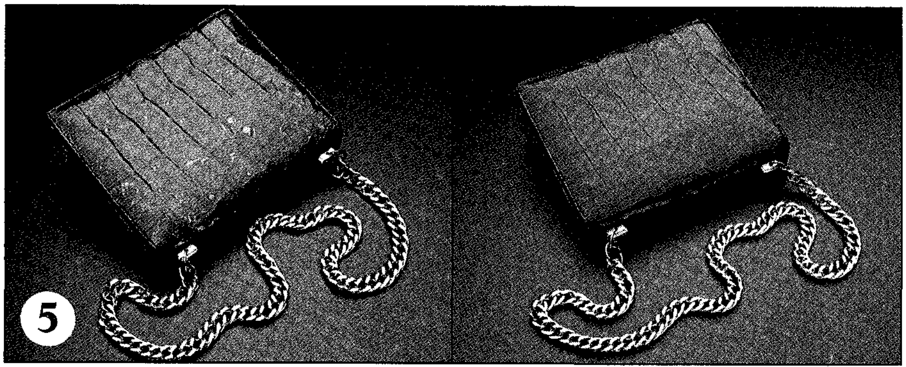
2 Water-marked and stained lining that had parted from suitcase.
Several shops turned this valise down; they told me that they could not be bothered relining it and that it might be cheaper to buy a new one. Modern asked $115 for a new lining; Lee Fordin wanted $40, but the selection of fabrics was paltry. Only Fordham carried this blue fabric (the owner had insisted on navy), and the shop did a handsome job for $85.



3 Ugly cigarette burn; unstitched leather handle tab.
Only Rima Boutique ventured to perform the necessary creative surgery to cover the gash and make this bag usable; it had been rejected by half a dozen repairers. Rima inserted two zippers (at similar angles, so they looked like pocket closings) and performed minor stitching for $10. A splendid job.



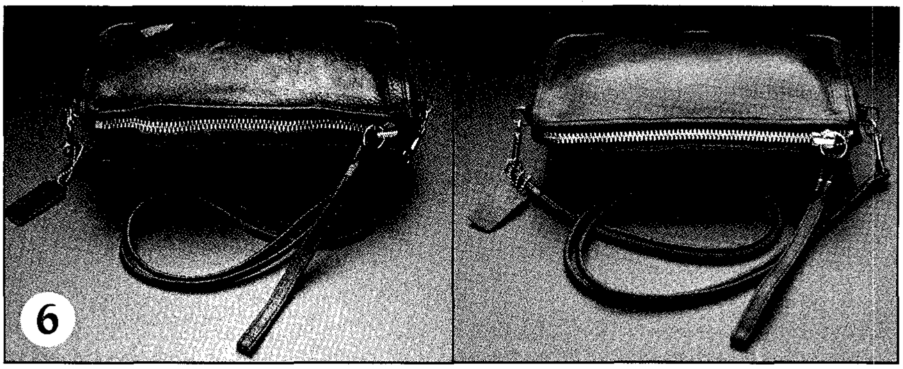
4 Straps broken at stress points; handles to be lengthened; corners worn, requiring dye.
Surprisingly, Gucci's prices were reasonable—particularly in light of the quote I got from Artbag. For handles the same length as the old ones, Artbag wanted $65, and asked an additional $30 to polish the bag. For handles of the same length, Gucci wanted $48 (polishing included); Modern wanted $40. Superior asked $25 for using the same handles, cutting off the split and broken parts, and then reattaching them to the bag, thus shortening them. I opted for the "source" and had Gucci do the work, since I knew the leather would match perfectly. Gucci did a beautiful job for $60, increasing the straps to shoulder length and polishing the bag.



5 Glaze that had become cracked and worn.
This very good (and old) alligator bag had been reglazed once, years ago. Most shops told me that it wouldn't reglaze well. (This was confirmed by a specialist at a tannery I visited.) Modern wanted $40; Leathercraft Process, $35; Superior, which did the job, $30. Although the surface wasn't as glossy as I'd have liked (and, in fact, seemed a little tacky to the touch), my tannery expert assured me that it was a commendable job under the circumstances.

6 Leather scuffed; tiny hole worn through leather near zipper; fabric around zipper worn and threadbare.

Though Coach pledges to repair or replace "any bag that's not holding up as well as it should," I was told that this bag didn't qualify for repair—indeed, that putting in a new zipper would be too much work. But Superior did not shrink from the task. For $26 the shop revitalized the leather, glued the worn area, and installed a new zipper.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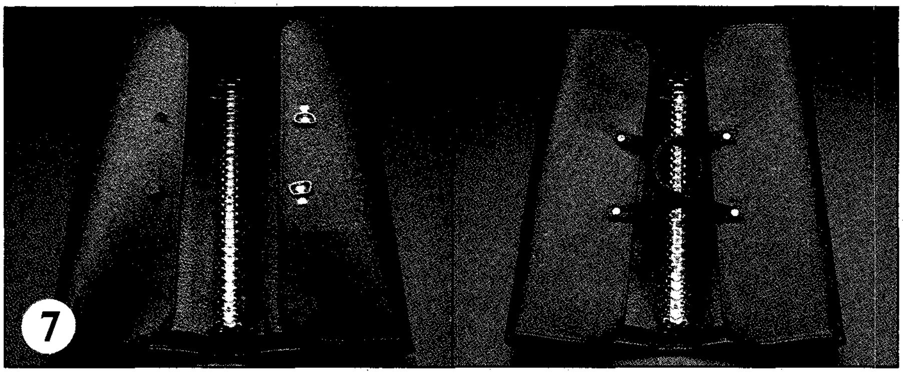
7 Required: another pair of handles.

What a range of prices for a pair of simple handles! Modern's fee for standard black leather (hard) handles was $45; Superior and Fordham wanted $15. I opted for $6 (soft) handles from Rima.

Handles and straps presented interesting problems. Most places charge between $10 and $15 to replace a gold-tone chain on a woman's bag. I had a thin gold shoulder strap replaced at Fordham for $12.50, but for another shoulder-length strap on an inexpensive cloth evening bag I used a creative approach: I bought a 40-inch chain ($2) at a handbag-supply house and did the job myself with a pair of jeweler's pliers and twenty spare minutes.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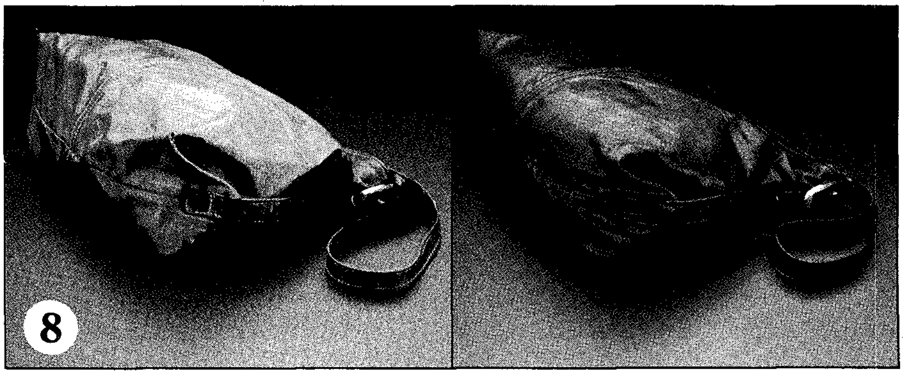
8 Small holes worn through leather at corners; large ink spots; water marks on sides.

Leathercraft Process offered to dye this bag the same color only ($40), warning that the dye might not take well; five other places refused to try. Occhicone patched the holes on the inside and dyed the bag for $40, also warning that the color might rub off eventually.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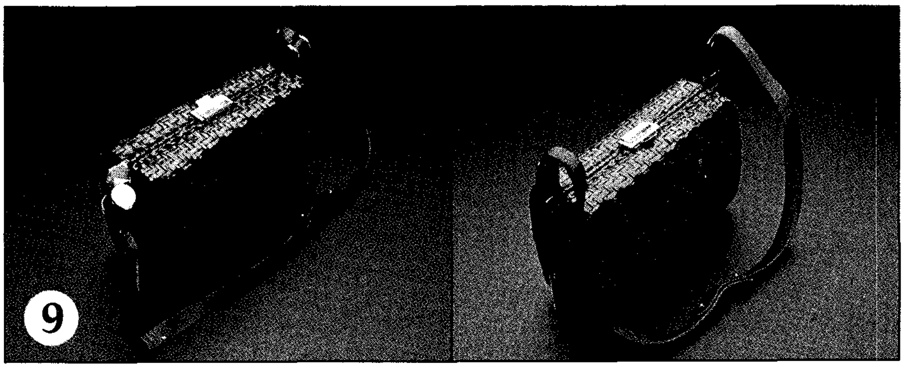
9 Broken strap and hardware—difficult job to match.

This nice little bag was rejected by Artbag, Lee Fordin, and Lester Bags. In fact, only Kay offered to try to do something with it—and then did. Although the styling is different, the bag is now usable—all for $8.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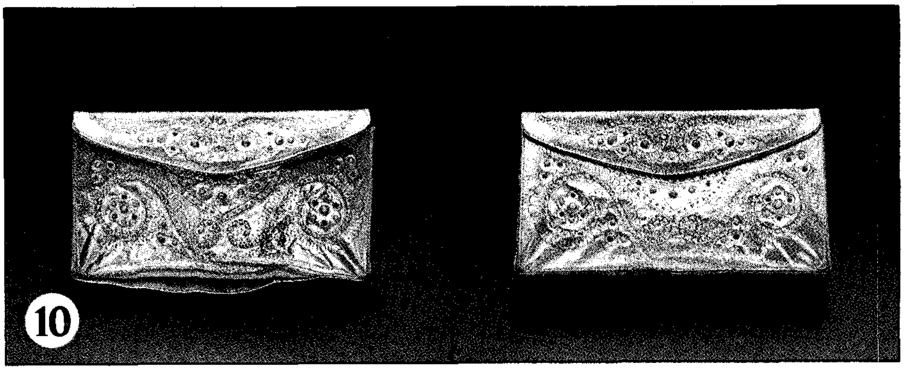
10 Gold color faded, worn; brown leather showing through in places; bottom unstitched.

Nothing could be done to gild this leather; it's an old bag, and simply worn out. Lester Bags suggested taking the beaded sections off and making a new bag, with those panels used as inserts (for "a couple of hundred dollars"). Artbag didn't want to fix it; Occhicone would have taken it apart and stitched the bottom for $18. I opted for Lee Fordin's competent repair job—stitching through the lining—for $12.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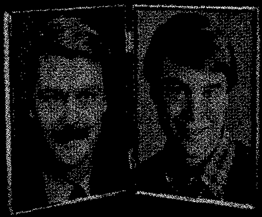

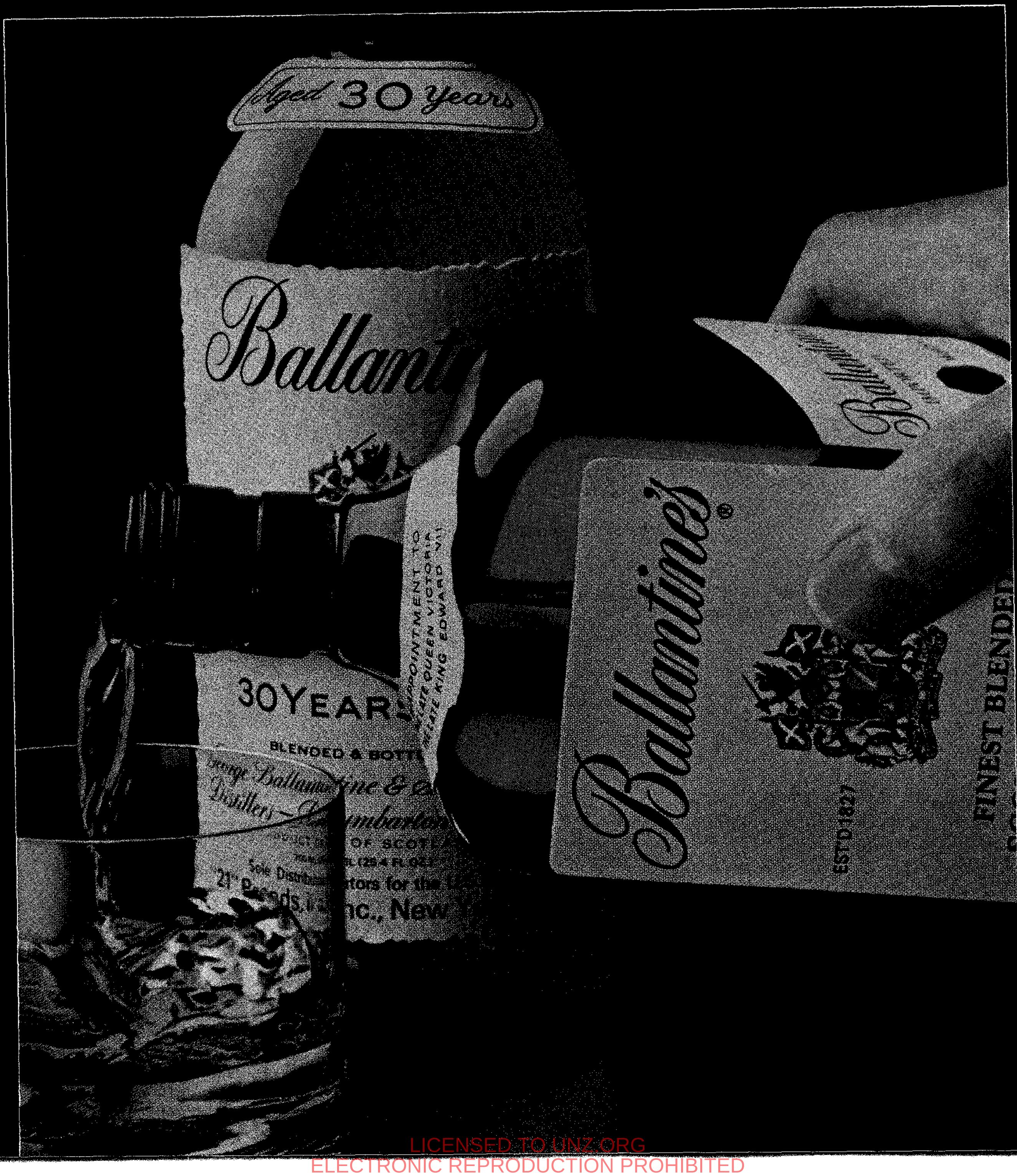
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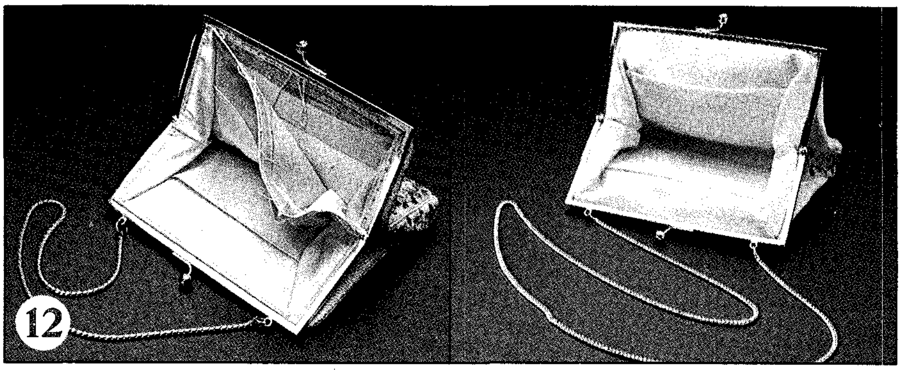
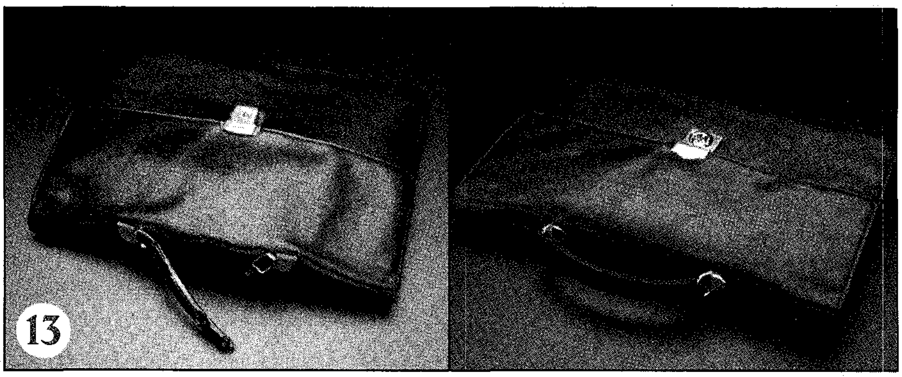
11 Craterlike holes in all four corners; peeling and cracking vinyl at stress points; unstitched leather straps on body.
Artbag suggested making the bag smaller ($125); Saks wanted nearly $100 for repairs. Fordham and Superior offered far better prices, but no shop except Lee Fordin had good ideas for dealing with the cracking vinyl. The shop put new feet at each corner, stitched all straps, and used a sealer on the vinyl—all for $50. That was a very reasonable price, considering the cost of a new bag.

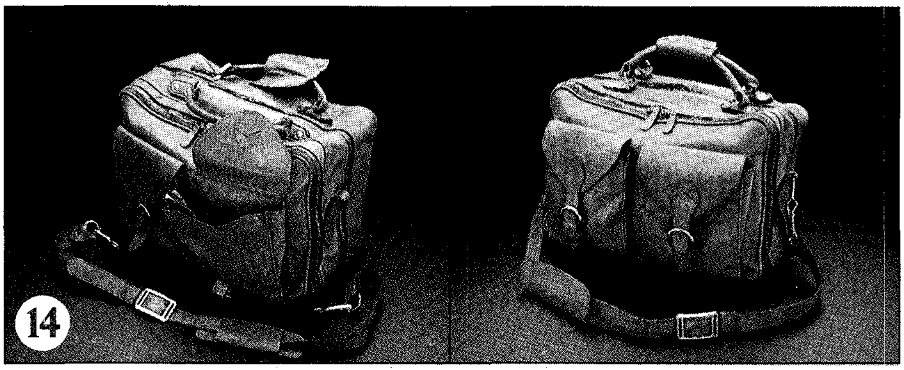
12 Stained and ripped lining; exterior badly mottled with vintage tea stains; handle too short (shoulder length desired).
Modern wanted $30 just to stitch it, Artbag wouldn't touch this bag, and Fordham wanted $60 to clean and reline. Lester Bags restructured and relined the bag, cleaned and blocked it, and put on a new shoulder strap for $75. The stains on the outside remained, though, and the bag went for another cleaning ($15) to the Neighborhood Cleaners Association, from which the stains emerged fainter but not totally removed.



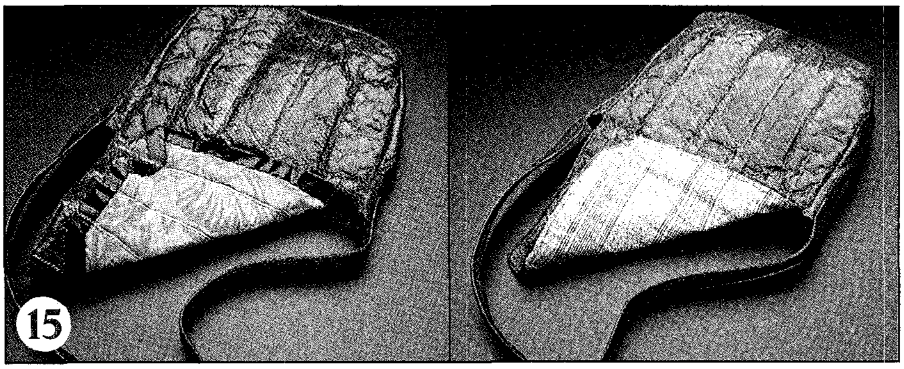
13 Broken lock; battered handle with rusty findings; unstitched corners (other end).
A few places told me that this case was not worth fixing. A new one might cost less than the $85 Modern wanted for repairs; Lee Fordin's price was $41.50; Lexington Luggage's was $40. Kay Leather Goods did a terrific job (showing me six different locks from which to choose) for $28.



14 Incorrect hardware on strap; pockets unstitched, as were other small areas.
This is the type of job that could easily be handled by local shoe-repair shops. I took it to a few and found prices generally in the area of the $12 fee charged by Kay for a perfectly respectable job.



15 "Wilted" interior structure—cardboard interlining limp; unstitched top line; lining frayed and worn.
This is an inexpensive bag that most places weren't interested in fixing—and they certainly wouldn't reglaze or refinish the leather. The bag needed to be opened and a stiffener inserted so that it would acquire body. No one would do that either—except Rima. In addition to body strengthening, the bag was stitched and relined for the very low price of $18. ■

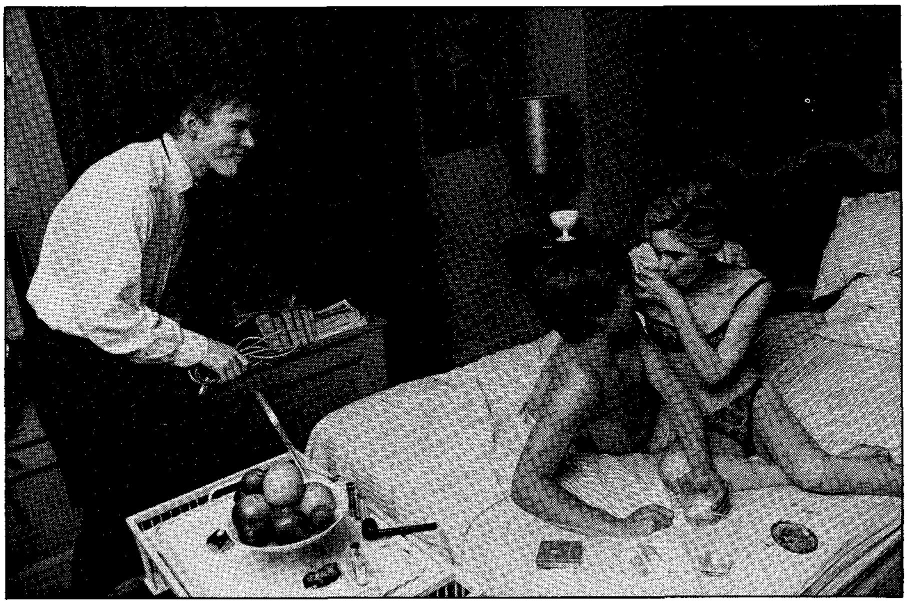


Books/Rhoda Koenig

GIRL OF THE MOMENT

"...Edie Sedgwick grew up in madness, ran away, came home, and died at 28. In between, Andy Warhol made her a star..."

Edie: An American Biography, *by Jean Stein. Edited with George Plimpton. Alfred A. Knopf; 455 pages; $16.95.*



Cinéma-vérité: *Warhol directing Edie and Gino Piserchio in* Beauty Part II.

START WITH THE PICTURES IF YOU DON'T remember who Edie Sedgwick was. There is the turn-of-the-century portrait of four sisters in satin ball gowns; the most beautiful one, May Minturn, would later become Edie's grandmother. Then there is the photograph of Edie's father, Francis, reading to his adoring family in a living room decorated in early Jane Wyman on their 3,000-acre California ranch. Farther on, we come to Edie acting in a film. Wearing a black lace bra and panties, she sprawls on a bed, looking off at her director, Andy Warhol. A young man is coiled around her, presumably awaiting instructions. At the end is a photograph of Edie's headstone. That reads, EDITH SEDGWICK POST, WIFE OF MICHAEL BRETT POST, 1943–1971.

The subtitle of Jean Stein's book makes a claim for its being more than the story of "a healthy young drug addict"—Edie's phrase. "An American Biography": How that adjective has taken a beating! No longer does it mean freedom, generosity, promise; it sets us up for reverberations of sorrow and loss. *Edie* is not a tragic story, though, but a sad one—pathology, not poetry; its heroine had wealth and beauty, but her talent seems to have been negligible and her character nonexistent. Yet she is used effectively here as the symbol of a larger story. Jean Stein's chronicle focuses on Edie's unhappy parents, devoting their lives to avoiding reality, and then spirals out to look at a time—the mid- and late sixties—when everyone who could afford it did the same. Edie lived as if she believed the messages blasted at us from the TV screens and the slick magazines—that growing up was an option, that work was for people not clever enough to think of something else, that drugs killed only the poor. She had walked in on the party when it was starting to get hot, and she thought that it was all for her and that it would never end. That is American too.

Earlier Sedgwicks had planned their deaths more carefully than Edie did her life. Her uncle Minturn stocked up on simple pine coffins—testing his to make sure it was big enough—so that his family could be buried with traditional austerity. They had a lot to live—or die—up to. Edie's great-great-great-grandfather, a friend of George Washington's, was chief justice of the Supreme Court of Massachusetts. Her great-uncle Ellery edited *The Atlantic Monthly* for a generation, and his daughter married John P. Marquand, author of *The Late George Apley.* Sedgwicks always had more breeding than money, but their sense of importance in the western part of the state was immutable and serene; as Marquand's son wickedly remarks, they believed "that on a summer's night in Stockbridge the crickets sing Sedg-wick, Sedg-wick."

The trouble began with Edie's father. He and a brother were delicate children (the brother died at prep school after catching pneumonia for the third time), so Grandfather Sedgwick moved the family to the warmth of Santa Barbara. But Southern California has never been famous for improving anyone's mental health. Soon after Francis Sedgwick graduated from Harvard, he had two nervous breakdowns and was diagnosed a manic-depressive. Between the two, however, he had found a bride—Alice de Forest, the daughter of a railroad millionaire. Her parents were willing, but the doctors were adamant: Alice must never have any children. Irrationality ran high on both sides of Edie's inheritance. Alice had eight.

Life on the Sedgwick ranch is reminiscent of the Mitford children's crazy existence in darkest Oxfordshire—the eccentric, explosive father; the withdrawn mother; the private tutors and the private world and the general isolation from the rest of society. But what makes the Sedgwick story "American" in the sense in which Stein means us to take it is the example of bitterness and self-indulgence Francis gave his children. Disappointed in his expectations by some $50 million (his father-in-law had lost most of his money in the crash), Francis Sedgwick lashed out at his wife and children from a façade of invulnerable virility. A strikingly handsome man well into his fifties, he paraded about the ranch nearly nude to show off his well-disciplined, muscled body; he seduced all his wife's friends and neighbors, or tried to, or acted as if he had; he made advances to his sons' girl friends, to his daughters' girl friends, and, if they are to be believed, to his daughters. One son, in his third mental hospital, hanged himself. Another, after a similar tour, drove his motorcycle into the side of a bus. Edie fled.

In other circumstances—a family with more control or less money, a town with fewer opportunities for exhibitionism—Edie might have puttered along harm-

Photograph by Bob Adelman.

lessly. A generation or two before, she might have been kept in the parlor, or the attic, perhaps mated with some chinless wonder. A few years later, when work became the *sine qua non* of female self-respect, she might have immersed herself in a job, perhaps even creating or accomplishing something to give her a feeling of worth. But after raising a little hell in her father's university town, she took it to New York, where she found it was a cash crop. Andy Warhol photographed her in black underwear for his movies; *Vogue* shot her in it for its fashion pages. Edie was applauded for going to parties in a black leotard and a white mink coat, besieged for appearing in silver hair and a miniskirt. "She would walk in the back room of Max's Kansas City," Terry Southern recalls, "and everybody would whisper: 'Here comes Edie.' " And—oh, ultimate accolade—Mickey Ruskin, the *owner,* the *founder,* the one who *thought the place up,* would go in the back, melt ice cream, and—only for *her*—make a chocolate malted.

It now takes little perception and less courage to say what one would have been ridiculed for at the time: that Edie and the rest of the Warhol set weren't after life enhancement but oblivion. Shooting, sniffing, swallowing drugs of every description, they insulated themselves from feeling. "None of those people were able to reach an orgasm easily because of the quantity of drugs they were on at all times," says one of Edie's lovers. She took amphetamines to wake up and barbiturates to go to sleep, and when she fell asleep with a cigarette in her hand she would set fire to the mattress. She did that about ten times. She liked cocaine too, and amphetamines with booze ("It's a good combination for a party. Not for an orgy, though"), and she liked a speedball best. That was speed and heroin, a shot in each arm.

There is a pathetic anecdote in Andy Warhol and Pat Hackett's *POPism* that does not appear in Stein's book. One night Edie met Warhol and a friend for dinner to discuss her career. " 'Everybody in New York is laughing at me,' she said. 'I'm too embarrassed to even leave my apartment.... Everybody knows I just stand around ... doing nothing and you film it and what kind of talent is that...?' Mel reminded her that she was the envy of every girl in New York at that moment." Unable to *do* anything, Edie stood around, rewarded for being crazy by people who didn't know it wasn't an act. Her new friends admired her—but for what? It can be as frightening to be admired for nothing as to be tormented for nothing. Frightening, too, to wonder how much is left of that moment.

Edie hasn't been written by Jean Stein. It's a compilation of segments from interviews with people who knew Edie and the other Sedgwicks in Cambridge, New

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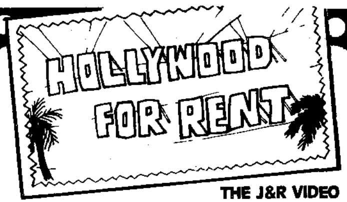

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J&R MUSIC WORLD

"...Diana Vreeland on Edie: 'Lovely skin, but then I've never seen anyone on drugs that didn't have wonderful skin'..."

York, and California, to which she returned in 1968 after more than eight months in mental hospitals, the last three scrubbing toilets on Ward's Island. The hundreds of vivid recollections have been expertly dovetailed by Stein and George Plimpton into a swiftly flowing narrative, a 455-page gabfest. Sadly, the method points up the triviality of Edie's life—nothing complex enough here for the author to describe or analyze in detail. Gossip was what Edie provided, and a marathon gossip is the form of her biography.

I think they went wrong in just two places—the very last quotation, which ends the book on a slightly too exquisite note ("Edie was a star who by mistake got incarnated into a human body"), and the use of the same remark by Gregory Corso to end two chapters. "You make these chicks into superstars," he accuses Warhol, "and then you go off into your own thing and you drop them. . . . And look what happens to Edie!" Plimpton and Stein seem to want us to share Corso's indignation. But Warhol wasn't running a mental hospital or a finishing school; he didn't put a gun to the girls' heads and shoot them full of dope. Crass and casual though Warhol may have been, he wasn't to blame for the fact that the chicks running as fast as they could from home were looking for another daddy to tell them what to do.

If there are a few fatuous moments in *Edie,* there isn't a dull one. What a bunch of characters are assembled here! The Warhol set, with their comic-book names—Ingrid Superstar, Paul America, Rotten Rita (a man), Debbie Dropout—and their strange ways of making a living. (On the set of the movie *Horse,* the actors were given instructions on idiot cards while the camera rolled. One card read, "APPROACH THE HORSE SEXUALLY EVERYBODY. So everybody stood up, *en masse,* and *assaulted* the horse . . . probably quite tentatively and gently, but not to the horse, which struck out and kicked Tosh right in the head. Under normal circumstances he probably would have fainted. But he kept right on assaulting that horse.") Some of the cast sound like deranged dowagers. Richie Berlin, another spaced-out daughter of a wealthy family: "I can tell you, I'm nearly the *last* person in the world who would ever consider doing a sex scene for a movie in a rubber raft in the middle of an indoor swimming pool at the health club." Some of them *are* deranged dowagers. Diana Vreeland: "Edie had a wonderful look about her. Lovely skin, but then I've never seen anyone on drugs that didn't have wonderful skin."

In 1969, Edie was in the psychiatric ward of yet another hospital—the Santa Barbara one where she was born—after being arrested on a drug charge. There she met a fellow patient, Michael Post, who became fascinated by her and proposed two years later. Edie was game: "She told me she was ready to marry anyone as long as he could keep her in enough sleeping pills." A few months after their wedding she went to bed with her customary Quaaludes and Tuinals. She never got up.

Edie is a good book to read if you pine for the swinging sixties and sulk at having had to live through the boring seventies. Listen to those stories. Look at those eyes. There are worse things than being bored. ▬

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Theater/John Simon

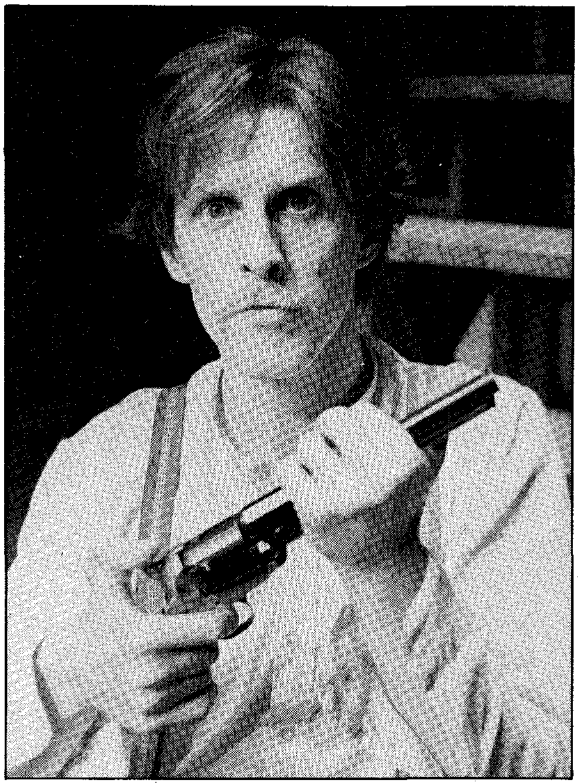
PAVED WITH GOOD INTENTIONS

"...In writing and direction, *Booth* can't match its subject. At Carnegie, *The Soldier's Tale* became an arty cartoon..."

ONE WOULD LIKE TO LIKE **Booth,** BY Robert A. Morse, a play with the interesting notion of considering the Lincoln assassination largely as the psychodrama of John Wilkes Booth. Shown as a fellow with an inferiority complex toward his father and more gifted brother, Edwin, and with contempt for his weak brother, Junius, this John Wilkes is also driven by demons he inherited from his half-crazed mother. As the events lead up to and away from the assassination, the actor-madman-assassin perceives various key personages around him as projections of these kinfolk with whom he is fatally embroiled.

This could have made for powerful theater if only the writing were up to the idea. I am not qualified to judge the historic validity of Morse's subscription to the recently promulgated theory that the Booth plot was known to and tacitly abetted by Secretary of War Stanton, who hoped thereby to gain the presidency; dramatically, however, this would work well enough if the characterization and language were better. Moreover, the second act contains three short but very effective scenes (which I mustn't divulge) that suffer only from being surrounded by a good many more that are routine or worse. Indeed, the first act, containing much exposition, is almost unrelievedly lackluster, and the director, Christopher Catt, has no remedy for the tedium.

With the exception of Jane Cronin, who makes all the female characters more or less interchangeable and painfully obvious, the actors are never less than adequate—and, intermittently, a good deal better than that—yet none of them is quite capable of glossing over the playwright's shortcomings. Most noteworthy is Michael Connolly as Junius and Stanton (among other roles), followed closely by John Glover as John Wilkes, who, however, succumbs to a certain sameness in the writing and directing. The talented set and lighting designers, David Chapman and Frances Aronson, are not seen to their best advantage here, though, as with Lindsay Davis's costumes, the chief lack may be in the budget. David Spangler has contributed some conventional but not ineffective insanity music. In fact, the entire enterprise is well-meaning and conscientious, but earthbound; the ultimate inability to soar finally takes its toll on *Booth.*



Actor-madman-assassin: *John Glover as Booth.*

MASTERPIECES IN ANY ART FORM ARE rare and precious, but in the case of Igor Stravinsky's **The Soldier's Tale** (*L'Histoire du soldat*) the very form is rare and hard to define. Call it a theater piece with music, all too seldom given a full theatrical production; for so presenting it for three nights running, Carnegie Hall Serenades deserves a round of applause.

Stravinsky composed it in 1918 to a text by C.-F. Ramuz, based on a Russian folk tale that Ramuz and Stravinsky endowed with Faustian dimensions. Ramuz, a very considerable Swiss novelist and poet, couched the (always spoken) dialogue in a kind of artful doggerel not unlike the *Knittelvers* in which Goethe wrote large sections of his *Faust,* and very much in keeping with the peasant tradition the composer loved and the librettist embodied. This text by "the great Ramuz," as Rilke called him, extends from buffoonery to profundity, from low to high, even as the music is scored for the two instruments in each family that have, respectively, the lowest and the highest timbre. Indeed, the observations of the Narrator (or, according to the present version, Reader) during the Great Chorale are as compelling a statement as I know of on the need to make choices and the impossibility of having everything.

Though there exists a perfectly good British translation by Kitty Black and Michael Flanders, it is nice to have this good American one by Sheldon Harnick, in which, on first hearing, I merely question the reduction of the number of years the Soldier spends as the Devil's guest, and the unfortunate use of "aggravating" to mean "annoying." Less felicitous, however, was the choice of Tom O'Horgan as director. Although relatively restrained for once, O'Horgan still overlooks or obscures the main point for the sake of cutesy additions and fussy overdirection. He has turned something as simple and lucid as a piece of puppet theater into an arty comic strip, and jettisoned the poignancy that would make us catch our breath for a mere mouthful of guffaws.

Randy Barcelo has come up with a set that is a cartoon version of a puppet theater, with props to match. A set of steps leads down, past the seven-man orchestra it bisects, to the main stage, where the more serious dancing takes place. This is not a bad idea, though sometimes the traffic up and down the steps gets hectic enough to very nearly obliterate the words and music. Barcelo's costumes range from pleasant to mediocre, with the Soldier's being the least inspired. John McLain's lighting is satisfactory, except for a hand-held bit from spotlights manipulated by the two Stage Magicians. O'Horgan has dreamed up this pair of devil's factotums

Photograph by Martha Swope.

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who do some juggling and acrobatics, carry props and an occasional performer on or off, impersonate a coach and horses and the like, and quite often gum up the works. They do, however, have one splendid moment when, during a back-to-back handstand, they lift their heads; the Devil, using them as stilts, steps on their heads and holds on to their legs. Nameer and Naseer El-Kadi do whatever can be done for this brace of supererogatory imps.

But such extra characters and the busy staging obscure or trivialize the story line. Moreover, O'Horgan lets the Reader impersonate the King, the Princess speak some lines, a Stage Magician (as a crippled veteran) urge the Soldier on. Such liberties may enliven the stage action, but they also make the text more diffuse than when concentrated in three mouths. Wesley Fata's choreography is simple, straightforward, and not very interesting, but well executed by Christine Sarry as the Princess. John Rubinstein is an adequate Reader, John Shea a rather too fatuous Soldier, and Andre De Shields, both as actor and as dancer, the perfect Devil for this conception of the work. But all of them are hampered by the production's refusing to see the deeper, darker, more moving side of the *Tale* and getting bogged down in gimmicky farce.

I leave the assessment of the event's musical aspects to my colleague Peter G. Davis, who, a few years ago in the *Times*, reviewed *The Soldier's Tale* as performed by the Brooklyn Philharmonia under Lukas Foss, and proved his astuteness by praising the rendition of the Devil by this reviewer.

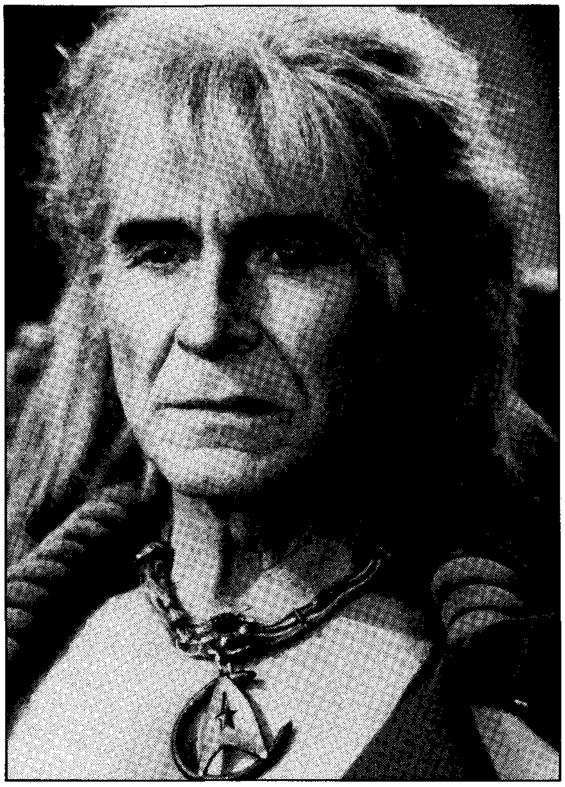
HAVING GATHERED FROM SEVERAL sources that **Nine** has greatly improved since its premature opening to make it qualify for the Tony awards, I checked it out again. I did find some ameliorations: Raul Julia sings, and perhaps also acts, distinctly better; Shelly Burch's voice is more controlled, though there is still a too audible break as it shifts into high register. The rest, for good or bad, struck me as unchanged.

Some things, however, though identical, became more evident on second exposure. I now appreciated more deeply the marvels of the endlessly resourceful lighting by Marcia Madeira; if a rainbow could think, it would take lessons from her. And I can now commend Kathi Moss for not caricaturing the queasy role of Saraghina. More praise is due Taina Elg for her extremely subtly nuanced Mother, and Karen Akers for being the only one whose Italian is beautiful. But William Ivey Long's costumes do not wear well; many are merely outré. And as Our Lady of the Spa, Kate Dezina is insipid of personality and impenetrable of diction. ■

Movies/David Denby

THE SECOND TIME AGROUND

"...The sequel to *Grease* is a musical without a good dance routine. The *Star Trek* sequel isn't even a movie..."



Wrathful: *Ricardo Montalban as Khan.*

IN **Star Trek: The Wrath of Khan,** ELEGANT, sixty-ish Ricardo Montalban, as Khan, wears a flowing blond wig and what appear to be plastic chest muscles. Montalban, who is clearly enjoying himself, first played this archfiend in a 1967 *Star Trek* episode called "Space Seed." I believe he wore his hair short that time. Khan did something bad, very bad, and he was forced into exile by Captain Kirk—left to languish with his followers on a planet without life, where, apparently, he had plenty of time to grow his hair and get himself into shape. Montalban also sports a great many teeth, all of them, I'm sure, his own. He flashes those teeth at us as he throws his head back, nostrils flaring, and hisses his way through this stock role as if he were longing for a place in camp heaven—right up there with Christopher Plummer, whose notorious prancing, groaning, sighing performance as Emperor Atahualpa in *The Royal Hunt of the Sun* is a classic of sorts. Montalban doesn't get to adorn himself with feathers, as Plummer did, but he does tremble in ecstasy as he delivers such bits of Miltonic doggerel as "From hell's heart I stab at thee!"

Star Trek: The Wrath of Khan has been universally certified as "fun." What the praise means, I think, is that director Nicholas Meyer has livened up the material enough so that aging Trekkies can enjoy it without embarrassment. Certainly it's more entertaining than the 1979 *Star Trek: The Motion Picture* (directed by Robert Wise), one of the most boring pictures ever made. In that film, the actors sat through scene after scene peering at screens in the spaceship command post—the movie looked like a television show about people watching television. Meyer has worked a few jokes into the formulas and added some physical movement, but there's still nothing to excite the senses. It's TV all the way: The actors race up and down plastic corridors in the same old story about the universe almost coming to an end.

That scintillating group of players is back, every one of them—William Shatner as Kirk, looking more than ever like a swinging California dentist in his tight-fitting space jacket; Leonard Nimoy, of the Caligula eyebrows and the steepled ears, as the basso-voiced Spock; the superb DeForest Kelley; James Doohan; Walter Koenig; and of course George Takei and Nichelle Nichols as Sulu and Uhura, manning their consoles as stolidly as ever. America's beloved players Nimoy and Kelley exchange huffy looks, like rival hatcheck girls vying to serve a big tipper, and Shatner is slightly less wooden than last time, but none of the others actually *does* anything. And why should they? They've become famous without acting.

When you see stuff like this you wonder if the movies haven't died and someone simply forgot to bury them. A film based on a TV series is a hopeless, self-defeating idea. What people loved about the material on TV is obviously what they're eager to see on-screen, so the director has his hands tied from the beginning. If the movie had any energy of its own—if it looked and sounded like a *movie*—the audience would probably feel betrayed. Every time I've complained about the *Star Trek* movies, people have grown exasperated with me for missing the point (they're *supposed* to be bad—that's why they're good).

For kids, the *Star Trek* TV series was a pleasant mix of the mildly fantastic and the homey. The laws of nature did not always operate as they did on Earth: From the U.S.S. *Enterprise* you could beam down to a friendly planet; you could travel at warp speed, zap gooey life forms with your phaser gun. And yet the crew of the *Enterprise* was like a happily bickering family—petulant but loyal. As the Trekkies grew older, they remained fond of the quibbling among the crew, fond of the tacky sets, the contrived situations, the Boy Scout speeches about democracy, honor, feeling versus logic. And as all of this got moved into big-budget movies, the disproportion between the size of the production and the feebleness of the dramatic values became a kind of shared joke. Nicholas Meyer has even made the joke hip by camping up the material here and there, letting Montalban carry on like a Sioux warrior who has eaten too many mushrooms. But Meyer doesn't transform any of the principal elements. He hasn't made *Star Trek* into a movie. That wouldn't be logical, Captain.

THE MOVIE VERSION OF *Grease* WAS clumsy and synthetic and about as fresh as a slab of bubble gum stuck to a Richie Ashburn baseball card. I still haven't got over the casting of Olivia Newton-John—Miss Smiles herself, so bland that one almost longed for a juvenile delinquent to come along and stomp on her. Yet the movie also starred John Travolta, a romantic actor with an ingratiating streak of silliness and self-parody in him. When Travolta unleashed his piston arms, thrust out his hips, and began to dance (most notably in the "Greased Lightning" number), the foolish, trashy movie had some style. The teen audience was obviously not bothered by how

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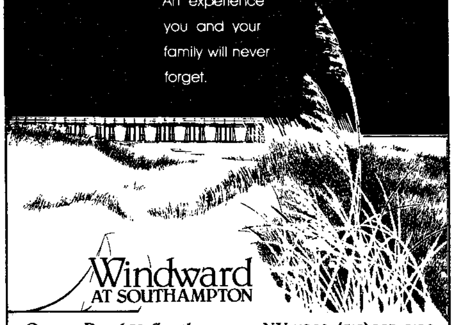

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awful the rest of it was: *Grease* became the most commercially successful movie musical ever made.

Having gathered in a fortune with semi-ineptitude, producers Robert Stigwood and Allan Carr have now brought forth **Grease 2,** in which neither of the principals—Maxwell Caulfield and Michelle Pfeiffer—can sing or dance. Is this cynicism or indifference to the musical form? The terrible thing is that Stigwood and Carr will probably get by with it.

Caulfield, the young British actor who caused a stir in the recent revival of *Entertaining Mr. Sloane,* looks amazingly like a fifties Philadelphia Italian rock star. With his wavy hair, pouty lips, and heavy-lidded eyes, Caulfield gives a shrewd, coolly narcissistic performance, turning on the teen-dream adorableness so cleverly you would think he had longed all his life to be a pinup for twelve-year-olds. Fabian redux. Caulfield is the scholarly visiting student at all-American Rydell High, a boy who speaks in complete sentences (in this movie, being British is regarded as a superior evolutionary state). Michelle Pfeiffer, who plays the leader of the Pink Ladies, isn't interested in Caulfield at first, even though, as she admiringly says to him, "you know all this deep junk." It's a biker she wants, so it's a biker he becomes. Pfeiffer, a newcomer, is exceptionally pretty, and there's something avid in her eyes that's promising; I hope she never gets cast as a dummy again.

What I want from this material is a stylized rock musical, and what I keep getting are stale Broadway routines. You don't have to be cynical to arrive at the idea that the producers have chosen Patricia Birch, who choreographed the first *Grease,* to direct this one precisely because she's sure to stay within Broadway conventions. Impersonality rules here. Louis St. Louis, who wrote five musical numbers for the movie, has been credited as "producer and arranger" of the music rather than "composer." Is this modesty or just realism? Are Stigwood and Carr admitting that the standardized Broadway rock sound could have been "produced" by a dozen people or more?

The original Jim Jacobs–Warren Casey material had a fairly tough, urban, ethnic tone, and it captured some of the raunchy, rebellious spirit of fifties greasers and their sluttish-tomboy girl friends. By the time it reached Broadway, *Grease* had already been softened; the first movie, softening the material a good deal more, was set in a bland suburban–Los Angeles high school and featured reassuringly ordinary middle-class kids who liked to put on funny clothes and talk tough. Their rebellion was all pose; they were merely "going through a phase," as the guidance counselors said 25 years ago. In other words, the fifties were completely reduced to hairstyles, motorcycles, clothes, and picturesque slang (and this reduction was used as proof that the decade was synthetic).

These characters feel so trivial now because the spirit that went into their creation has been drained out of them. Even by Broadway standards, the T-Birds—bikers in leather jackets and duck's-ass haircuts—have become tame. They talk their cute punk talk, smooth back their hair, flex, pose, and strut—and they've been utterly desexed. So have the Pink Ladies, who are used for the sour comedy of female slavishness, chasing pathetically after the T-Birds like dogs after their masters. You wait for both groups to explode in a good, violent dance routine, but it never comes. The musical would seem to provide a perfect opportunity for the release of pent-up teenage sex energy, but Birch keeps it bottled up. *Grease 2* is like a motorcycle that never goes over twenty. There's no need for grease.

Briefs: IN **Gregory's Girl,** THE SCOTTISH director and screenwriter Bill Forsyth has created a gentle, daft, moonbeam-silly world of teenage boys stumbling over their own long legs as they awkwardly reach for devastatingly sophisticated girls. Set in the "new town" of Cumbernauld, outside Glasgow, *Gregory's Girl* feels like an idyll—the teenagers grow up in a placidly "normal" way that seems as remote to Americans as life on Jupiter. Forsyth has a very pleasing light touch; the movie is sweet, lulling, and often funny—in all, perfect for young teenagers. . . . **The Escape Artist** is a heartbreaker, a movie with atmosphere, wit, soul, and absolutely zero narrative logic. Ryan O'Neal's son Griffin is impressive as a mystically self-confident teen magician and escape artist who proves himself worthy of his Houdini-like father while outsmarting a pack of corrupt politicians and thieves (including Desi Arnaz and Raul Julia). Director Caleb Deschanel, who photographed *The Black Stallion,* achieves a dreamily poetic "look" for the boy's adventures, but then we're pulled up short when what seems like a small midwestern town in the thirties turns out to be contemporary Cleveland. Featuring a lovely bit by Joan Hackett as a professional magician who would like to be a mommy. . . . Bruce Beresford's **Don's Party,** about a group of men and women who drink themselves into swinishness on election night in Australia, is derivative of Pinter, Fellini, Antonioni, Albee, and about a dozen others, and it's a dispiriting, ugly experience, clichéd rather than illuminating, smarmy rather than funny. ■

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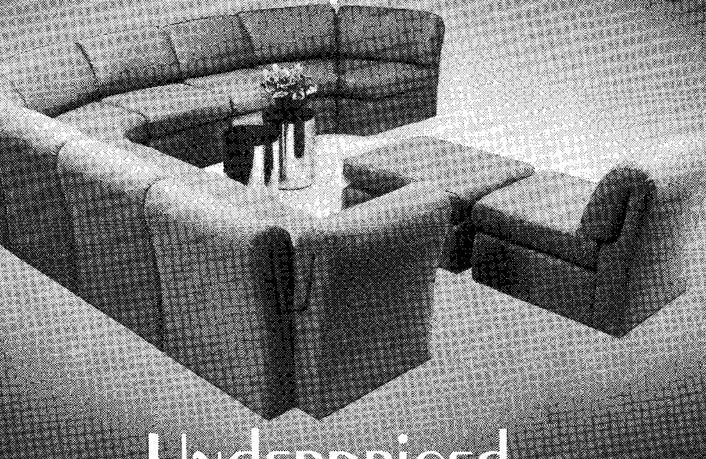

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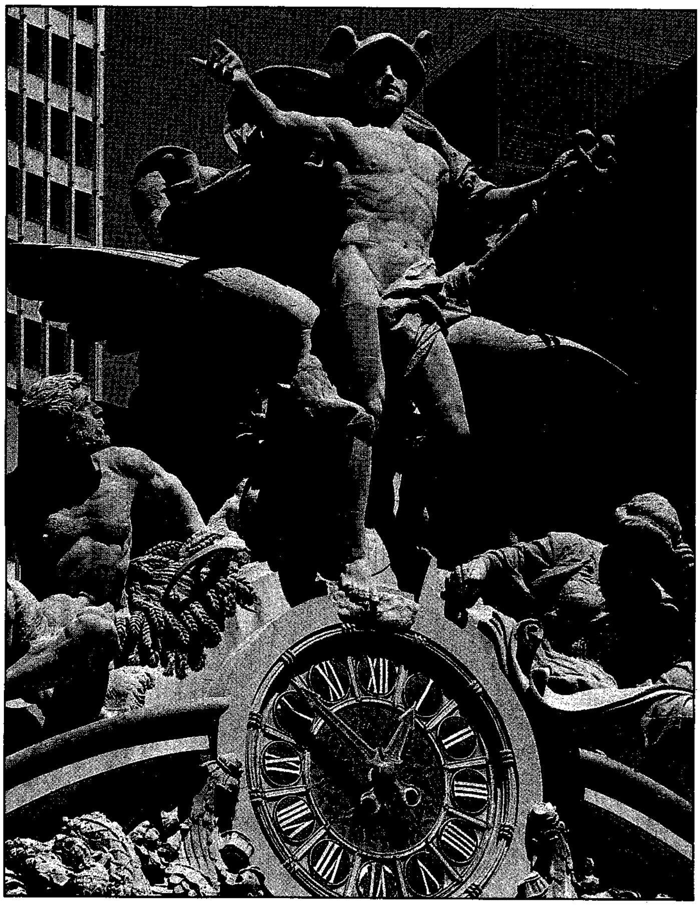
Grand Central Close-Up

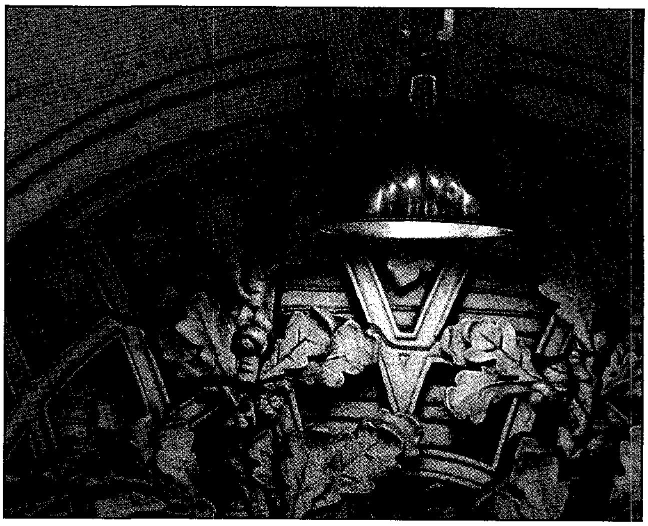
GRAND CENTRAL TERMINAL—not just the 1913 building by Reed & Stem and Warren & Wetmore but the entire complex of tunnels, shops, and public spaces—is one of the treasures of New York or any other city. It might have suffered the fate of its noble companion, Penn Station, which was demolished in 1964, but in 1978 the U.S. Supreme Court upheld Grand Central's landmark status, and for the moment its survival seems ensured.

Just in case anyone has begun to take this spectacular urban achievement for granted, however, the Municipal Art Society, aided by funding from Philip Morris and the National Endowments for the Humanities and for the Arts, has, with a new exhibition, provided a smashing reminder of its virtues.

In addition to the photographs by Cervin Robinson on these pages, the show, curated by Deborah Nevins, includes renderings of the many architectural proposals that led up to the final Grand Central design, a collection of railroad memorabilia (conductors' caps, dining-car menus), and vintage views of the terminal under construction and in its early days. They have all been assembled in a walk-through installation of models and mock-ups designed with high skill by the architectural firm of Hardy Holzman Pfeiffer Associates to convey and clarify the rich complexities of this unique structure.

"Grand Central Terminal: City Within the City" is on view at the New-York Historical Society, on Central Park West between 76th and 77th Streets, through September 13. **—Carter Wiseman**



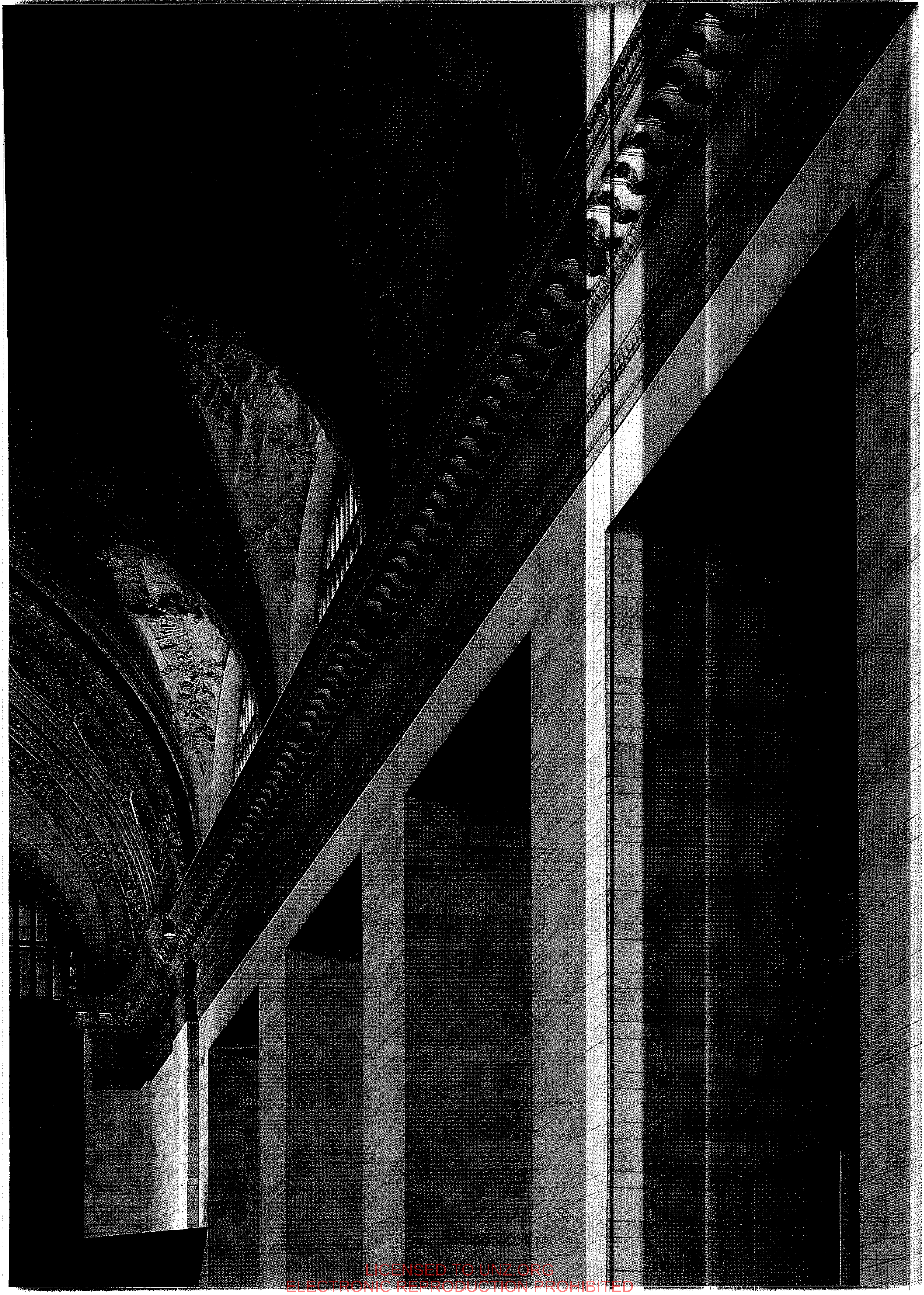


Heroic: *The sculptural group on Grand Central's main façade (left) shows Mercury (symbolizing the glory of commerce) flanked by Hercules (moral energy) and Minerva (mental energy). Designed by the French artist Jules-Alexis Coutan, it was executed in Queens.*

The family crest of the Vanderbilts, who controlled the New York Central, builder of the terminal, was the source for the oak leaves and acorns (above).

Lit by 2,500 electric "stars," the ceiling of the main concourse (right) displays the constellations.

Photographs by Cervin Robinson



Music/Peter G. Davis

MIAMI OPERA'S MEGA-BOMB

"...Ward's *Minutes Till Midnight* is gray, pedestrian, neutral. On TV, *Summer and Smoke* looks and sounds fine..."

ALFRED FRANKENSTEIN, THE LATE MUSIC and art critic of the San Francisco *Chronicle,* once dismissed contemporary American opera as "a heap of melancholy disasters," and in bleaker moods I am tempted to agree with him. Few American composers explore the form with originality or imagination, audiences stay away, and our big opera companies produce new works reluctantly: Neither the Metropolitan nor City Opera has risked a major premiere for years. And yet, despite the odds, native operas are still written in quantity and many reach the stages of regional companies, which can at least count on garnering national press attention and a pat on the back for their trouble.

Three new operas will be on prominent display this summer—Robert Ward's *Minutes Till Midnight* in Miami, Stephen Paulus's *The Postman Always Rings Twice* in St. Louis, and George Rochberg's *The Confidence Man* in Santa Fe—and by some miracle one of them might even escape Frankenstein's slag pile. I would not care to wager on the survival prospects of Ward's latest effort, which recently inaugurated the New World Festival of the Arts in Miami, a three-week celebration of the most deadly conservative trends in music, dance, theater, and film. **Minutes Till Midnight** fits right in with the play-it-bland tone of the festival. The opera's smooth but facelessly eclectic musical idiom shows little improvement over Ward's most oft encountered work, *The Crucible,* based on Arthur Miller's play and composed in 1962.

No composer could go completely wrong with such powerful stuff as *The Crucible,* but I suspect that the opera owes its modest success more to Miller's drama than to the efficient background music. *Minutes Till Midnight,* without a strong libretto to keep interest alive, has virtually nothing in its favor. Daniel Lang, a science reporter for *The New Yorker,* who died last November, devised this insufferably preachy tale on the dangers of nuclear armament, trivializing a vital contemporary issue with a simpleminded plot full of predictable situations, one-dimensional characters, and flat prose.

Government vs. science: *Richard Cross and Thomas Stewart in* Minutes Till Midnight.

Emil Roszak, a nuclear scientist, has found the formula to harness a new source of cosmic energy, a discovery he and his idealistic young assistant, Chris Jessup, hope will be used for the peaceful advancement of society. This laudable aim is foiled by the United States government, which demands the formula in order to create a new mega-bomb that will show a threatening foreign dictatorship who's boss. Bolstered by his supportive wife, Margo, and shaken by Chris's death in a hawk-versus-dove riot, Roszak defies the major powers and turns his secret over to a Swiss scientific journal and the world at large in expectation of "a better tomorrow." Fleshing out this meager material is a touch of pallid love interest provided by Chris's girl friend, Julie; the inevitable student demonstrations; and an unintentionally hilarious meeting in the Oval Office between an incredible presidential clone and his nitwit cabinet.

I doubt if even Verdi or Puccini could have brought such a tedious libretto to life, but those born opera composers would probably never have considered such a hopeless proposition in the first place. Ward plows through it all doggedly with music that, he says, may strike some listeners as more astringent than what they might ordinarily expect from him. To these ears, this mildly dissonant concoction sounds exactly the same as its predecessors: a mixture of Hindemith and Broadway without a trace of personal profile. To his credit, the composer has skillfully organized each of the nine scenes into a solid musical entity that builds to a lyrical and dramatic climax, however ineffectively. For all the commendable workmanship, the music remains gray and neutral, a well-intentioned but thoroughly pedestrian piece of work.

The most striking feature of the Greater Miami Opera's production was Günther Schneider-Siemssen's eye-catching set of science-fiction kitsch, realistic projections on a disk surrounded by extraterrestrial phenomena and orbiting satellites. Since the characters are little more than clichés, there was not much the cast could do except strike earnest poses and hope for the best. Thomas Stewart and Evelyn Lear as the Roszaks performed like the seasoned veterans they are, managing the notes honorably despite frayed voices. Henry Price and Claudia Cummings did all that was possible for Chris and Julie, while Richard Cross blustered energetically as Amory Dexter, the Secretary of Science. Smoothly directed by Nathaniel Merrill and capably conducted by Emerson Buckley, *Minutes Till Midnight* could hardly have made its debut under more

Photograph by John Fineda.

favorable conditions. Since the work showed no vital signs whatever, it seems destined for instant oblivion.

TEN YEARS AGO, MOST PEOPLE WOULD have predicted the same fate for Lee Hoiby's **Summer and Smoke,** despite a strong text by Lanford Wilson adapted from Tennessee Williams's play. The opera played to yawning critics and empty houses at the City Opera in 1972, but a few believers continued to have faith in the work, which never quite disappeared from view. The Chicago Opera Theatre staged a successful revival in 1977 and filmed it in 1980, a production that PBS will televise nationally on June 23.

Summer and Smoke sounded good to me in 1972—a haunting score that seems even better upon reacquaintance in this version. The action traces the poignant interior journeys of two potential lovers whose lives intersect with tragic futility just as they veer off on opposite paths, Alma toward the flesh and John toward the spirit. Hoiby's music, conservatively neo-romantic though it may be, never settles for obvious solutions as the voices float over a seamlessly woven orchestral fabric of bittersweet lyricism that probes and illuminates every unexpected twist in the plot.

The singers are given many gorgeous arias, duets, and individual phrases ("eternity and Alma have such cool hands"), expressively shaped and often stamped with an ecstatic intensity. Perhaps ten years ago, music of this sort, unabashedly drenched in ardent melody, was considered something of an embarrassment. Today, such an attitude seems childish and irrelevant, especially when confronted by a refined, confident score that makes its expressive points so honestly and sensitively. *Summer and Smoke* may not be a deathless masterpiece, but it is a deeply felt work by a gifted operatic composer who has responded to a compelling dramatic theme and made it very much his own.

Such an intimate work is ideal for television, and Kirk Browning's direction focuses almost exclusively on the two principal characters, perceptively inquiring into every tortured facet of their relationship. Not only does Mary Beth Peil, who created the role of Alma, survive such close scrutiny, but her wistful, delicate features and inner radiance rivet attention every moment she is on screen. Robert Orth as John is no less effective, while the entire production is bathed in seductive pastel colors that subtly accentuate an unsettled atmosphere of suppressed sensuality. The sound mix favors the voices at the expense of the orchestra, which is much too distantly placed—the only misjudgment in an otherwise absorbing performance of a valuable and affecting American opera. ■

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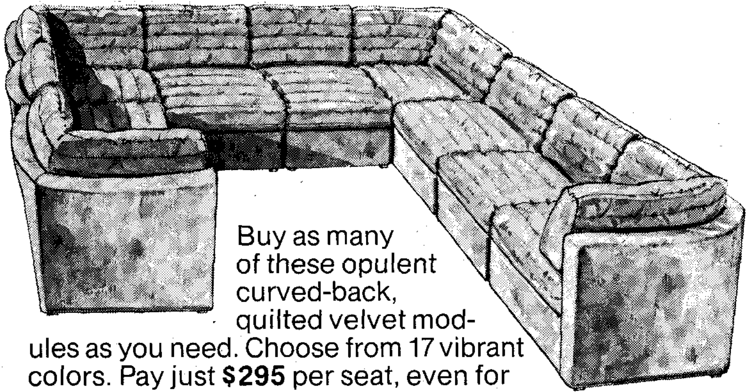

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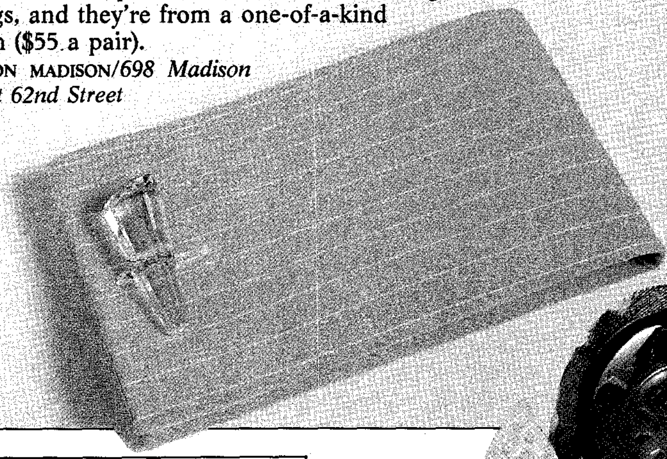
By Nancy McKeon and Corky Pollan

Rough Cut

Surely Dad will see a bright future in crystal balls—cones and ovals too—from the twenties that have been converted into cuff links. These splendent links have sterling-silver mountings, and they're from a one-of-a-kind collection ($55 a pair).

ADDISON ON MADISON/*698 Madison Avenue, at 62nd Street 308-2660*



Workman's Compensation

It's never been easy to be a father, but now it's downright complicated. Witness the new-age tools in Dad's traditional metal toolbox ($6.49). A sleek new plastic level ($11) from BMI. Little round tape measures ($3.25) that lock in place, then retract with a touch of the brightly colored button. Highly concentrated illumination for amplifier or turntable from Littlite ($39.99). An apron ($17) and pot holder ($3) in masculine gray, handsome additions to Dad's kitchen, as is the mat black metal grater ($6.25).

TOOLBOX/*Rickel Home Centers/776 Route 17 North, Paramus, New Jersey (201-445-0700), and 90 Northern Boulevard, Greenvale, Long Island (516-621-0850)*
BMI LEVEL/*Museum of Modern Art store/37 West 53rd Street/956-7544*
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LITTLITE/*Bon Marché/74 Fifth Avenue, near 13th Street/620-5588*
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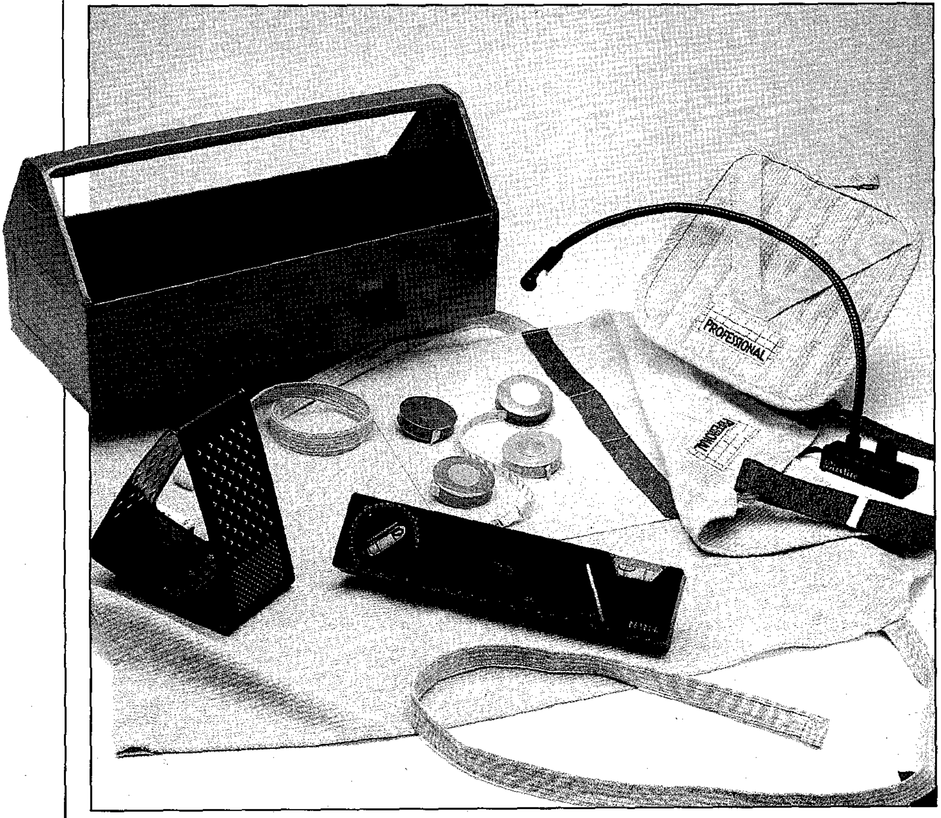
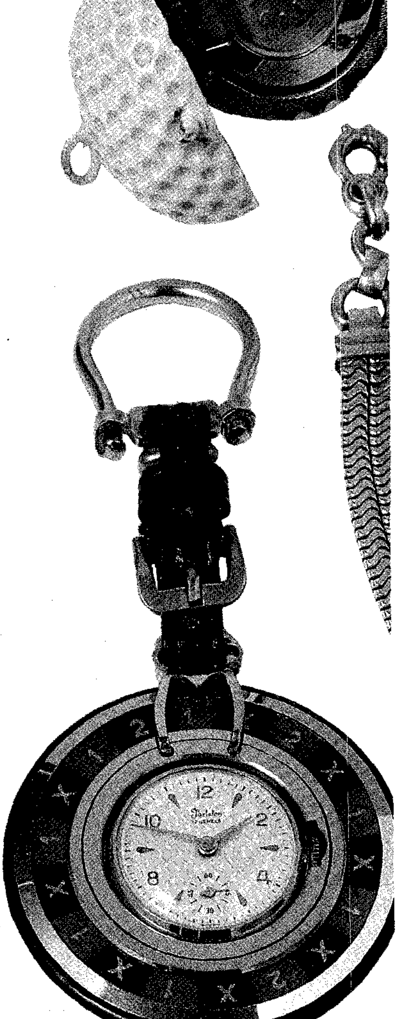


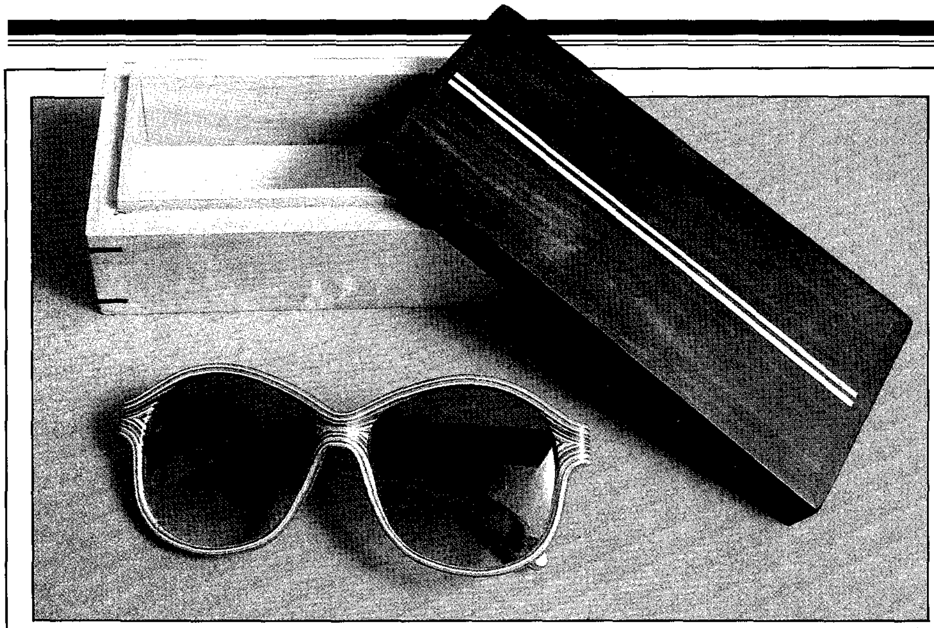


Pop Watch

A watch *can* be a boring gift. But conside these novelty pocket watches, mostly fro the forties, available in limited quantitie For the auto buff, a tire ($65). For the spor a soccer ball ($195) or a golf ball ($85). Fc the gambler, a roulette wheel ($400).

PERIOD COLLECTIBLES, LTD./*The Arcade at Citicorp Center/153 East 53rd Street/308-1299*

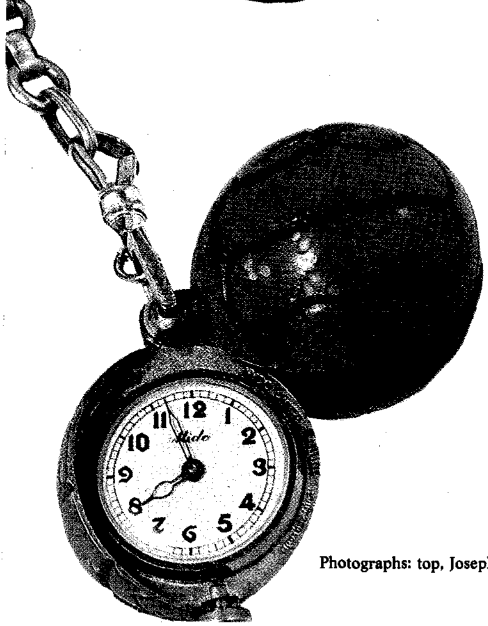
Photographs: top and center, Joseph Coco; bottom left, Steve Lesni

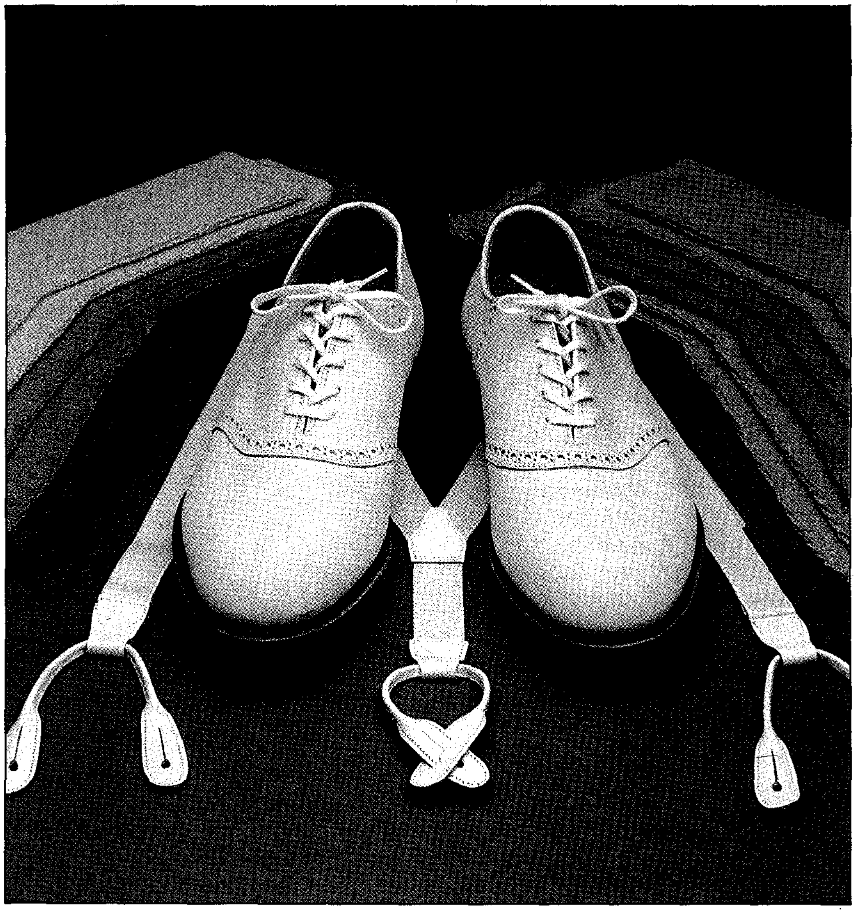


Wood News

Wood is a natural for Dad, whether in conventional form—fashioned into a cuff-link box—or something a little more unusual. The boxes (we show one at left) are crafted from hardwoods. Each is different, with different burls or stripes of wood making handsome patterns ($45 to $65). The wooden frames—which are designed so the plain sunglass can be replaced with Dad's prescription—come in a variety of laminated veneers: light ($180), dark ($160), and variegated ($170).

BOX/*Sherman and Mixon/404 Columbus Avenue, near 79th Street/724-6904*
EYEGLASSES/*Bergdorf Goodman Cosmetics department*





Companion Pieces

For the classy dad, the classics revisited: Gym socks, as comforting to the eye as to the toes, come in a profusion of pales and brights in absorbent cotton terry with a bit of stretch nylon for a lasting fit ($3 a pair). The suspenders—or braces, as they're known in London, where Albert Thurston has been making them for more than 50 years—are elastic with leather fastenings ($25). And the white buck saddle shoes ($72) are white suede with a red rubber sole. Pat Boone redux.

SOCKS/*Paul Stuart/Madison Avenue at 45th Street/682-0320*
SUSPENDERS/*Camouflage/141 Eighth Avenue, near 17th Street/741-9118*
SHOES/*Ground Level Shoes/152 Eighth Avenue, near 18th Street/741-0668*

Photographs: top, Joseph Coco; right, Steve Lesnick.

Art/Kay Larson

BETWEEN RENAISSANCE AND ROCOCO

"...French artists preferred murk, as if someone had decreed raw umber in every paint tube, cupids in every treetop..."

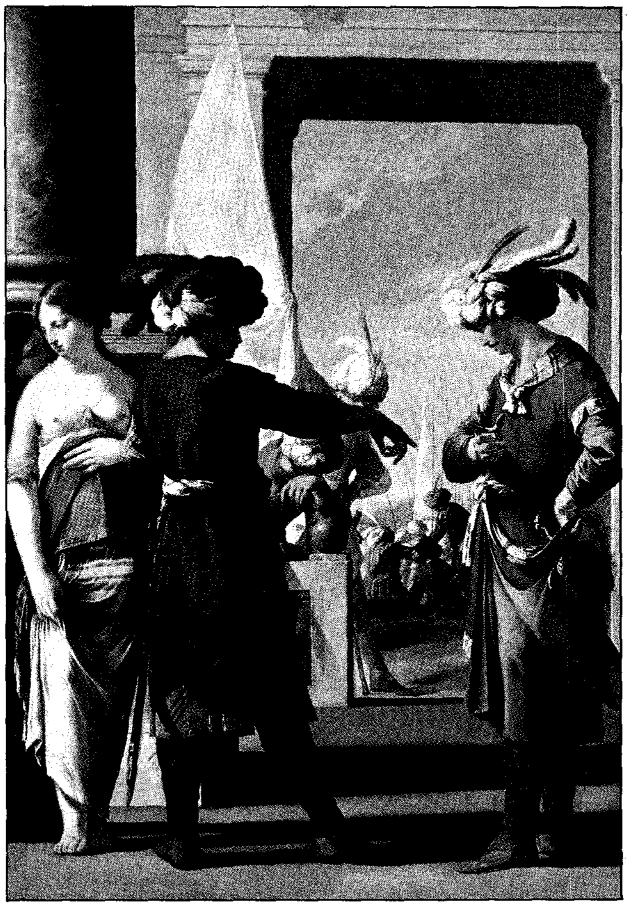
FRENCH PAINTING IN THE YEARS 1600–1695—the period of the exhibition that has just arrived at the Metropolitan from the National Galleries, in Paris—upheld values destined to give scions of the Bauhaus the willies (and American collectors a case of bad nerves).

The century was a morass of stylistic confusions. When its painters were not catching the ebb of the late Italian Renaissance (as in the widespread fondness for Caravaggio's bold realism), they were rehearsing for the rise of Rococo in the next century. Poussin and Claude Lorrain, the era's most famous sons, are virtually the only two with styles both fully worked out and definably their own—yet both painters spent most of their lives in Italy. Georges de La Tour can justifiably be called French—he lived and worked in Lorraine—yet his light-suffused masterpieces in many ways recall the Dutch. In technique and sentiment, everyone else preferred murk, as though someone had issued an edict demanding raw umber in every paint tube and cupids in every treetop.

Marc Fumaroli notes in the catalogue that seventeenth-century French politics was every bit as tumultuous as art of the period. Indeed, Poussin warned away an interested collector by arguing that he could not imagine why anyone would be eager for paintings to decorate his walls while so many more crucial political matters were in such disarray. Until the monarchy crushed Calvinism, painters' zealous affection for nude Venuses with marbled flesh and goose-plump bodies crossed the grain of public morality. Americans have shied away from French Mannerism for somewhat the same reasons: It represented, to believers in frontier democracy and make-your-own-way ethics, all the overindulgent insolence of pampered French kings.

In some cases, that judgment is still deserved. There are painters in **France in the Golden Age** whose gilding is a bit thin, and recently applied—by collectors pushed into less popular realms by market pressures, and by art historians alert for under-researched periods. But the seventeenth century was broader than our prejudices about it. La Tour, for one, is a marvelous painter whose reputation reached its present heights only within the last several decades, after a lapse of centuries. Admittedly, La Tour's virtues are more likely to coincide with those now current: His extreme clarity, his precision of feeling, and his psychological subtlety are at the opposite pole from the Rococo, while his belief in light as a revelation of divine spirit is a theme that has remained topical since the Middle Ages. (Ironically, the furor over the supposed forgery of the Met's marvelous *The Fortune Teller* is proof of his rise in popularity. The painting's authenticity, questioned first by an English art historian and later by TV's *60 Minutes*, has been established by lab tests.)

Restored to full glory in this exhibition, *The Fortune Teller* hangs near another painting of the same name by Valentin, one of the French Caravaggists. The comparison is wonderfully instructive. La Tour's style is unique, and a bit more lighthearted than his colleague's. Valentin's portrait of a gypsy reading a young man's hand is not a sly observation of fraud, as is La Tour's, but a dark study of fate and fear. (In both paintings, oddly enough, gypsies lift purses from pockets in a round robin of theft, but La Tour's young man is merely learning his lesson, while Valentin's is encountering forces beyond his strength.)



Classic style: *La Hyre's* Cyrus Announcing . . . , *at the Met.*

Such comparisons lace "France in the Golden Age" with a tangled web of insights. Individual artists refuse to fit into the scheme of the century as a whole. Eustache Le Sueur's *Sleeping Venus* seems in thrall to Raphael, yet the French artist never left Paris. Laurent de La Hyre's classically composed *Cyrus Announcing to Araspas That Panthea Has Obtained His Pardon* (based on a seventeenth-century French *tragédie*) holds itself oddly aloof from the century's prevailing conventions, though its creator helped found the Royal Academy.

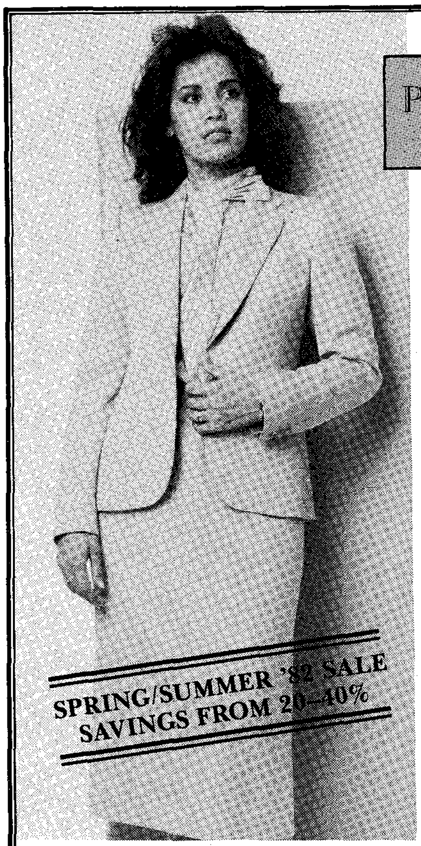
The show's curators, Pierre Rosenberg of the Louvre and Sir John Pope-Hennessy of the Metropolitan, have marshaled every resource to make this the definitive exhibition of seventeenth-century French painting—with one qualification. Fortunately, it's an interesting qualification. All the works in the show come from American museums, a fact that signals a major turnaround in official attitudes toward the period. Rosenberg notes that since 1973, the number of La Tours in American museums has doubled; in the 1950s, such an exhibition would not have been possible. Those figures are echoed in the nearly 50 Poussins now in this country (in the exhibition he and Claude share an entire room). The catalogue itself is an encyclopedic compilation of American holdings and will surely stand as the ultimate work on the subject for years to come. The Metropolitan has received several major exhibitions of French painting from French museums in recent years; perhaps "France in the Golden Age" provides a way to return the favor. (Through August 22.)

I HAVE NEVER BEEN FOND OF AUGUSTE Rodin, a Renaissance sculptor after his time. But **The Gates of Hell** is unquestionably his masterpiece, and its installation for nine months in the Engelhard Court of the Metropolitan's American Wing is an event worth noting. For one thing, this is a new cast—the first to be made since the early 1900s, and the only one using the lost-wax process that Rodin preferred. For another, the *Gates* looks better here than it did in the National Gallery's "Rodin Rediscovered," in Washington, where it was tucked away in an infernally dark niche that made its deep relief difficult to see. The Engelhard Court is awash in light from the glass on its ceiling and two sides; as the sun travels past the *Gates,* it increasingly throws on those horrific figures a brilliant sheen that picks out the ripples of tortured muscles, counterposing the gloom of Hell against the brightness of Day.

Rodin spent twenty years working and reworking the figures for the *Gates.* They include his best-known works—those responsible for seating him more firmly in popular culture than his hero, Michelangelo. (Isn't it safe to say that more people know *The Thinker* than know even the most famous *Pietà*?) He first made the figures nearly life-size; they were later shrunk (via one of those nineteenth-century Beaux Arts reducing machines) to the size they would be on the *Gates* itself. (Though Rodin died before the *Gates* could be cast in bronze, he assembled the plaster version once, then took it apart again.)

In 1916, Leonce Benedite, the first curator of the Musée Rodin, in Paris, reassembled the small plasters on the frame of the doors, working (he said) from instructions left by Rodin. Shortly afterward, this plaster model was cast into bronze four times (the Musée will allow eight casts of any Rodin sculpture). The cast at the Metropolitan is thus the fifth in existence; it was sponsored in 1980 by New York financier and Rodin advocate B. Gerald Cantor and was poured at the Coubertin Foundry in France—a spectacular event that required eight tons of molten bronze.

The Metropolitan's *Gates,* in other words, was cast posthumously—but so were all the others. A small storm has arisen in Rodin circles about the convoluted ethics of this situation. As-



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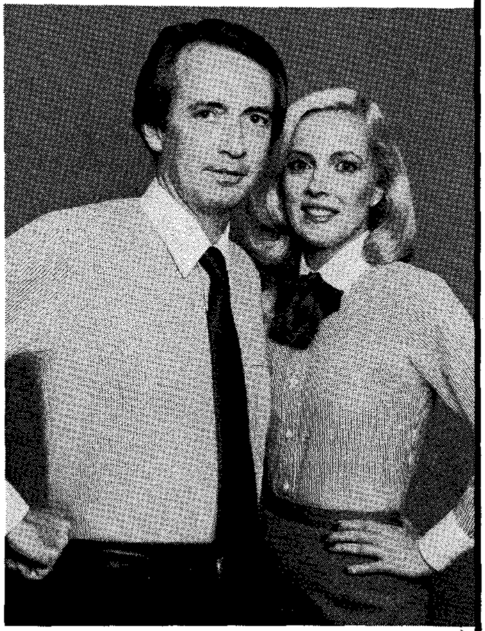

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sociate curator Clare Vincent convinced me that since the recent cast is by far the best, it deserves a place of prominence; indeed, the *Gates* has never seemed more voluptuous or masterful. Rodin's falling angels and damned humans tumble about in a remarkably deep space, while wraiths—perhaps the first bronze wraiths in the history of art—sweep cloudlike across the doors' face. All that seems precious or overwrought in Rodin's freestanding works is transformed in context. It's a shame that Rodin himself wasn't finally responsible for his best creation.

THOSE STILL PASSIONATE ABOUT THE threat of nuclear war (and maybe more passionate after the demonstrations this past week) should take their friends to the Ron Feldman Gallery to see what 50-odd artists have to say about atomic holocaust.

Here's a snippet of data typed onto red paper in Conrad Atkinson's piece: "The British Secretary of State for Defence in response to the question, 'How many megatons of attacking missiles would be likely to be needed to destroy cruise missiles in Britain on the assumption that they had been dispersed?' answered 'it is very broadly estimated that more than one thousand megatons would be required.' One thousand megatons are the equivalent of eight thousand Hiroshima bombs."

Since a number of the artists are survivors of Hiroshima and Nagasaki—their drawings are now Japanese national treasures—the horror of 8,000 Hiroshima bombs becomes a visceral memory. American and British artists are more abstract. Tom Otterness makes a droll *Lead Raincoat*. Robert Morris offers a bed with linen printed in scenes of destruction, suggesting there will be no place to rest one's head. California artist Larry Fuente opens up *Pandora's Box*, and out come irradiated mutants glowing under ultraviolet light. Texan John Alexander (Julian Schnabel's teacher) splinters reality into a firestorm in his ink drawing and surrounds it with a frame of charred black wood.

From Ida Applebroog and William Wegman to Roger Brown, Arakawa, Andy Warhol, Chris Burden, Sandy Skoglund, Les Levine, Joe Lewis, Ben Sakoguchi, Joseph Beuys, Laurie Anderson, and William Burroughs, artists of our era have discovered that atomic angst is unavoidable. And whatever is unavoidable inevitably turns up in art. Their plea is summed up by Buckminster Fuller's introductory text, *Integrity*: "With all the space of the Universe to work with," he writes, "nature found 92 million miles to be the minimum safe remoteness of biological protoplasm from atomic radiation generators." (31 Mercer Street, through July 2.) ■

Dance/Tobi Tobias

TROLL FEVER

"...No other company equals the Royal Danish Ballet in the detail, rhythm, and radiant spirit of the ensemble playing..."

WHAT MAJOR NINETEENTH-CENTURY ballet portrays a changeling whose true origins are revealed as she dances before her mirror, lovers whose tremulous innocence makes jaded divorcées weep, and a troll ball that ends in a drunken orgy? It's *A Folk Tale*, created in 1854 for the **Royal Danish Ballet** by August Bournonville, the choreographer who gave the company its unique repertory and style.

This enchanting ballet holds as significant a place in the nineteenth-century repertory as *Coppélia, Swan Lake*, and *Giselle*, yet most New Yorkers have never heard of it, let alone laid eyes on it. While the Danes have donated many a danseur noble to the international scene—Erik Bruhn, Peter Martins, Ib Andersen—they tend to keep their choreographic treasures safe at home. But for its June 15–26 engagement at the Metropolitan Opera House, following a two-week stint at Washington, D.C.'s Kennedy Center, the company has brought both *A Folk Tale* and another full-length Bournonville ballet, *Kermesse in Bruges*.

A Folk Tale is a fantasy about two opposite worlds that are strangely entwined—the patricians in their bright, orderly manor and the disturbing troll colony that lurks under the nearby hill. Taking advantage of a dozing nurse, the malicious, bad-tempered trolls have exchanged one of their infants, Birthe, for Hilda, gently born and pure of heart. Each baby has grown to young womanhood at odds with her environment; in the end, each will inherit her rightful place.

A brooding hero, Junker Ove, is first saddled with the malcontent, disruptive Birthe as his fiancée. Instinctively seeking his true soul mate, he braves the dangers of the spirit world, where he is nearly done in by a troupe of macabre maidens (sisters to the wilis in *Giselle*). He's revived by Hilda, who finds her way out of the underworld through her intuitive grasp of real goodness and the help of one of her foster brothers, Viderik, an abberant troll with a tender heart. Of course they live happily ever after. How could they not, with their wedding scene such a simple, dulcet expression of harmony and joy?

The ballet is typical of Bournonville's work, proceeding by means of dancing—both classical and folk-style—and naturalistic mime that ripples along to the music as if it were, itself, just another form of dancing. Its ingenuous, sanguine, and highly moral view of life is characteristic too, as is its astute psychology. Birthe, for example, attempts the calm, elegant dancing befitting the manor's heiress, but her movements degenerate into gargoylish writhings as she scans her reflection in the mirror. Again, the deliciously grotesque troll family—vulgar, domineering mama, her hapless "good" son, and her favorite, the bad one—and the ill-favored, ill-mannered pals and kin who attend their wild party are nothing but our darker selves, depicted with a dollop of humor.

Interestingly, of the two *Folk Tale* performances I saw in Washington, the designated first cast wasn't the best one. Lis Jeppesen is an ideal ingenue ballerina, and, since I saw her last in Copenhagen, has acquired precision without sacrificing the will-o'-the-wisp quality of her dancing. But here, gallantly going on as Hilda although she was ill, she was a little glassy-eyed and unfocused. Her partner, Arne Villumsen, is the company's most gifted and handsomest male dancer, but he tends to let his attention slide, which makes him appear uninterested or lazy. Linda Hindberg makes a peevish, sultry Birthe, but her unmistakably contemporary style and edgy temperament jar in the ballet's old-fashioned atmosphere.

As Hilda and Ove I preferred Heidi Ryom, a porcelain-doll type with lots of spirit, who was making a splendid debut, and Bjarne Hecht, of the elfin face and dazzling footwork. The youthful reticence of the pair, just covering the fact that they are brimming with feeling, embodies Bournonville's idea of chaste love. When Hecht's Ove extends a kiss, via his hand, to this enraptured Hilda, you feel you can see her blush. Annemarie Dybdal is the capricious Birthe to the life—sparkling with sexual mischief.

Both casts boasted Fredbjørn Bjørnsson as the kindhearted troll brother. His Viderik is the cuddliest ogre that ever trod the stage, and is also tinged with pathos. The incomparable Lillian Jensen was the benevolent nurse at one performance, the outrageous troll matriarch at the other; at the performances I harbor in my imagination, both roles are incontestably hers.

Kermesse in Bruges, which gets its first American showings on this tour, resulted from a hint the stage doorman gave Bournonville after a high-minded flop: "They want something to laugh at, gov'nor." Since its premiere in 1851, the robust piece has lost none of its hilarity.

Amidst the bustle of one of the richest crowd scenes in all ballet—an ebullient *kermesse*, or open-air church fair, in a seventeenth-century Flemish town—

Will-o'-the-wisp: *The Danes' Lis Jeppesen.*

Photograph by Jack Buxbaum.

"...*A Folk Tale* and *Kermesse in Bruges,* by Bournonville, are enchanting fantasies enchantingly performed..."

three bourgeois brothers court their respective loves. The clownish Gert and the coarse but dashing Adrian are matched with two sisters—hot-tempered Marchen and crybaby Johanne—with whom they quarrel when the girls flirt with a pair of disreputable noblemen. The sister act, with its contrasting personalities and its overlapping rhythms, is mimed to perfection by the fiery Anne Marie Vessel and the fragile Dinna Bjørn, both of whom appear elsewhere in the repertory as accomplished classical dancers.

Carelis, more refined than his siblings, woos the daughter of an alchemist, the well-bred Eleonora (played luminously by Lis Jeppesen or, more warmly, by Benedikte Paaske). Their duet of budding love—one of the ballet's few passages of classical dance—is performed worldwide as an excerpt; seen in context, with Eleonora's "May I?" gestures to her father, it takes on an added charm.

When the brothers rescue Eleonora and her father from a midnight assault (at the hands of the nobles), the alchemist rewards them with three gifts. Gert gets a ring that makes women adore him on sight, Adrian a sword that guarantees triumph in battle, Carelis a bass viol whose music compels its hearers to dance. Armed with their prizes, the brothers set out to seek their fortunes, embarking on a series of tangled adventures. In the most elaborate, Gert, whose conceit increases by the minute, is adopted by a rich, aristocratic widow. Blind to his social ineptness, she lusts after him like Titania with Bottom. There is a very pretty and challenging classical divertissement in this scene, but many a viewer misses it entirely, watching the sidelines shenanigans between the amorous widow (the ravishing Kirsten Simone) and the inept Gert (Niels Kehlet or Frank Andersen, in distinctly different interpretations).

Carelis uses his gift first to elicit a declaration of love from Eleonora; half willing by inclination, she literally dances to his tune. Then, by setting the whole town dancing without respite—mayor and police, aristocrats and burghers, corrupt clergymen, youth, the middle-aged, and a crone on crutches—he saves the alchemist and his brothers, whom the authorities have accused of sorcery and condemned to death. The dangerous magical gifts are abandoned and everyone is mated with his rightful love—or otherwise gets his just deserts.

The Washington performances of *Kermesse* were extraordinary, perhaps most for the detail, rhythm, and radiant spirit of the ensemble playing. No other ballet company can equal it. Each character, down to the merest walk-on, seems to have a history, an immediate intent, and a clearly defined relationship to his fellows. In the marvelous self-contained world of a Bournonville ballet, as the Danes perform it, even a star is only part of the mosaic.

As if *Kermesse* were not enough on its own, the company follows it with the celebrated third act of Bournonville's *Napoli*—a veritable Vesuvius of dancing that engages most of the troupe's best talents. Other programs include a homegrown version of *Coppélia,* with its tangy folk flavor, a selection of contemporary works, and the oldest ballet still performed—Vincenzo Galeotti's *Whims of Cupid and the Ballet Master,* vintage 1786. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

Beauty

DIMENSIONS IS A BRAND-NEW, ELEGANT beauty salon on 57th Street. To celebrate its opening, it is offering a 50 percent discount all summer on selected services for men and women. Facial, usually $40, now $20; "facial" for back and shoulders, usually $40, now $20; make-over and makeup lesson with Kate Fields, usually $25, now $12.50; make-over and makeup lesson with Quietfire, usually $50, now $25; bikini-and-leg wax, usually $35, now $17.50; sculptured nails, using acrylic wrapped in silk, usually $60 for ten nails, now $30. Appointments are necessary. American Express (A.E.), Diners Club, checks accepted. *Dimensions in Skin Care, 45 West 57th St., Suite 301 (758-0510); Tues., Wed., and Sat. 10 a.m.–6 p.m., and Thurs. and Fri. till 8 p.m.; through Labor Day, 9/6.*

Yarns

ZAMART IS A NEW YARN SHOP FEATURING discounted yarns for knitters, crocheters, and weavers. Its opening sale includes: Cerrisey nubby all-wool bouclé from France, in 6 colors, $8.25 for a 200-gm. skein; Rustique thick-and-thin wool from France, in 4 colors, $9 for a 200-gm. skein; French all-Shetland-wool yarn, in 14 colors, was $25 for a bag of ten 50-gm. balls, now $17.50; Karola, an all-cotton yarn, in about 30 colors, was $2.50 for a 50-gm. ball, now $1.50; Cablé, an all-cotton yarn, in 13 colors, was $3.25 for a 50-gm. ball, now $2.50; Jeany and Jeany Lamé, two all-cotton chenilles, one with metallic threads, in 8 colors, $2.50 for a 50-gm. ball; Baleares, a cotton blend, was $18.75 for a bag of ten 50-gm. skeins, now $10; Ombré, an all-cotton yarn, $10 for a bag of ten 50-gm. balls; a thin acrylic bouclé, $2 a lb. (sold by the cone only); a selection of knit fabrics and trimmings are 50 percent off. MasterCard (M.C.), Visa (V.) accepted with $50 minimum purchase; checks accepted with $15 minimum purchase; all sales final. *Zamart, Inc., 11 West 37th St. (869-7606); Mon.–Sat. 10 a.m.–7 p.m.; through 6/26.*

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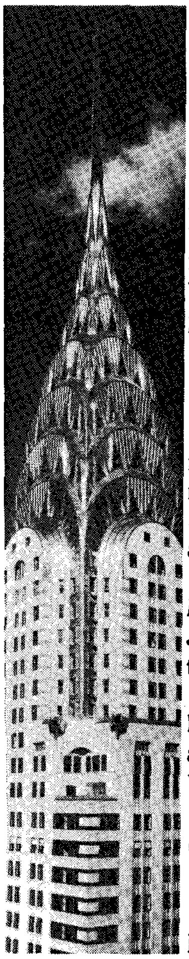

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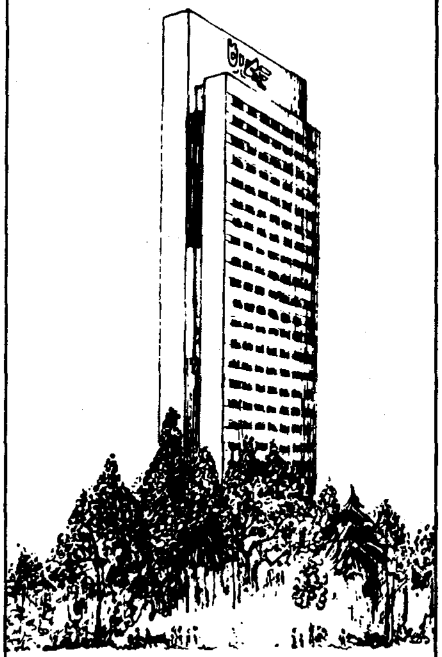

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Air Conditioners

THERE'S A PRE-SEASON SALE HERE ON 1982 factory-sealed, fully warranted air conditioners from Air-Temp, Amana, Carrier, Emerson, Fedders, Friedrich, Frigidaire, General Electric, and Westinghouse, including the hard-to-get casement models. Only telephone orders are accepted—we use this discount firm, and it has always proved reliable—and delivery is within 24–48 hours. A few examples (all 115-V.): G.E. AJ 906LS, 5,800-B.t.u., 8.7-e.e.r., 6-amp., usually $350, now $302; Carrier FE7091, 9,000-B.t.u., 11-e.e.r., 7.2-amp., usually $499, now $428; G.E. AD 910 FM, 9,800-B.t.u., 10.7-e.e.r., 7.5-amp., usually $520, now $450; Welbilt Mighty Might 8255 casement air conditioner, 5,500-B.t.u., 8.1-e.e.r., 6.5-amp., usually $352, now $312; Friedrich SM 13F10, 13,500-B.t.u., 9.1-e.e.r., 12-amp., usually $699, now $594; Friedrich SS 07F10, 7,000-B.t.u., 10.2-e.e.r., 7.5-amp., usually $535, now $458. Ask about other models. Professional installation and delivery to Connecticut, New Jersey, and Westchester County are at additional cost. Delivery is free in the five boroughs and Nassau County. Certified check or money order only; all sales final. *Home Sales Enterprises Dial-a-Discount, Inc. (241-3272); Mon.–Fri. 9 a.m.–5:30 p.m.; through 7/15.*

To Wear In—or Out

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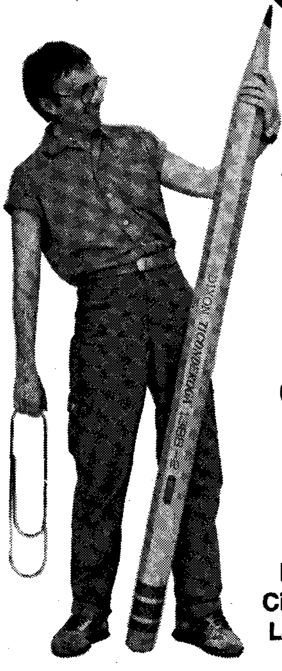

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European Chic

FOR WOMEN WHO WEAR SIZES 4–12, here's handsome clothing from Italy, France, and elsewhere. A few examples: cotton-and-poly-poplin pantsuits with jacket, were $445, now $198; all-wool-serge suits with unlined jacket with epaulet shoulders, were $598, now $280; all-wool raglan-sleeved cardigan jackets by Fouks de France, were $375, now $175; tan cotton-poplin raincoats, were $270, now $125; one- and two-piece all-cotton-voile or -poplin dresses, were $245–$375, now $65–$185; Italian cotton-fishnet evening blouses with gold waistband, collar, and cuffs, were $225, now $90; two-piece linen pants-and-blouse sets trimmed with python, were $415, now $225; also, many summer blouses, pants, knickers, and skirts, all now one-third off. A.E., M.C., V., checks accepted; all sales final. *Arthurs Dress Shop, Inc., 27 East 61st St. (838-3482); Mon.–Sat. 10 a.m.–5 p.m.; through 7/10.*

Sweaters

HAND-KNITTED SWEATERS FROM ECUADOR for men and women are selling for below-wholesale prices here in many cases. Men's all-cotton pullovers in solids and patterns, retail $170, here $55; women's all-cotton cardigans, short and fancy-stitched, retail $150–$160, here $55; women's sleeveless pullovers, retail $130, here $40; last season's all-wool pullovers and cardigans for men and women, some fancy-stitched, now $50. Also, samples of next season's all-wool sweaters for women: short cardigans, retail $180, here $90; hip-length cardigans, retail $270, here $135; vests, retail $120, here $60. Cash-and-carry only; all sales final. *Tijuca, 105 East 29th St., eighth floor (683-4588); Mon.–Fri. 10 a.m.–6 p.m.; through 6/18.* ■

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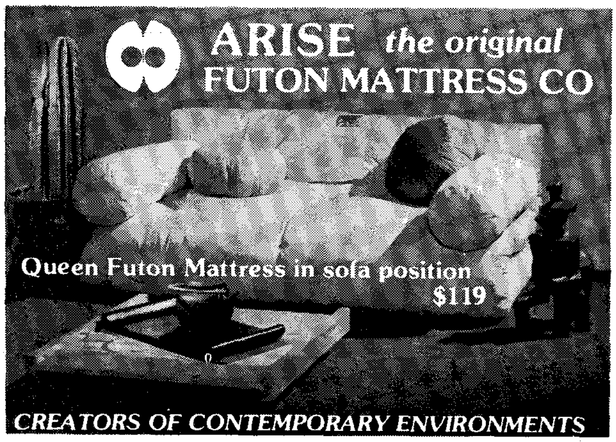

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A Complete Entertainment Guide for the Week Beginning June 14

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru June 15: "A Distant Cry From Spring." Opening June 16: "Lotte Eisner in Germany"; "Now, After So Many Years." #2—Thru June 14: "La Chinoise"; "Opera Prima." June 15-16: "The Idiot"; "Orchestra Rehearsal." June 17-19: "The Bitter Tears of Petra Von Kant"; "Heart of Glass." Beg. June 20: "The Life of Oharu"; "I Even Met Happy Gypsies."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru June 17: "Humongous"; "The Howling." Beg. June 18: "Assault With a Deadly Weapon"; "Beyond the Gates."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. June 14: "The French Lieutenant's Woman"; "The Homecoming"; "Top Dog." June 15: "Woman in the Dunes"; "Nanami: Inferno of First Love." June 16: "Silver Streak"; "Young Frankenstein." June 17: "An American Werewolf in London"; "Dracula (1979)." June 18-19: "The Last Waltz"; "Jimi Hendrix." June 20: "The Tin Drum"; "The Lost Honor of Katarina Blum." **AGEE ROOM**—Thru June 15: "As If It Were Yesterday." Opening June 16: "Invisible Adversaries."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"The Atomic Cafe." #2—"Hanky Panky."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru June 14: "Salo"; "Scorpio Rising." June 15: "Thunderbolt and Lightfoot"; "The Detective." June 16: "The Christine Jorgensen Story"; "I Want What I Want." June 17: "Nijinsky"; "Valentino." June 18-19: "Caligula"; "Thank You Masked Man." Beg. June 20: "If. "; "A Separate Peace."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru June 17: "Victor/Victoria."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. June 14: "The Baker's Wife"; "Jour de Fete." June 15: "Easy Rider"; "Five Easy Pieces." June 16: "The Front Page (1931)"; "I Cover the Waterfront." June 17: "The Blood of a Poet"; "L'Affaire est dans le sac"; "Zero for Conduct." June 18-19: "Murder Ahoy"; "Murder at the Gallop." June 20: "Sabrina"; "Funny Face."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru June 17: "Chariots of Fire"; "Girl Friends."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru June 15: "The Deer Hunter." June 16-17: "Altered States"; "Alien." June 18-19: "My Brilliant Career"; "Breaker Morant." Beg. June 20: "The Devils"; "Tommy."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Dead Men Don't Wear Plaid." #2—"Poltergeist."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru June 17: "Conan the Barbarian." Beg. June 18: "Taxi zum Klo." #2—"I Love You." #3—"Das Boot." #4—Thru June 17: "Garde à Vue."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Missing."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T., the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Humongous."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Rocky III."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru June 17: "Conan the Barbarian." Opening June 18 (tent.): "Firefox." #2—"Star Trek II: The Wrath of Khan." #3—"Annie."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru June 17: "Porky's." Opening June 18: "Firefox." #2—Thru June 17: "Visiting Hours."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Annie."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—Thru June 17: "Quest for Fire." Opening June 18: "Author! Author!" #2—Thru June 17: "Kill Squad." #3—Thru June 17: "Dawn of the Dead"; "Mother's Day." #4—Thru June 17: "Missing." #5—Thru June 17: "Clash of the Titans." #6—Thru June 17: "Arthur"; "Body Heat."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "Star Trek II: The Wrath of Khan." **STATE 2**—582-5070. "Humongous."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Hanky Panky."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T., the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Poltergeist." #2—"Rocky III."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Fighting Back." **EMBASSY 3**—"Andy Warhol's Frankenstein." **EMBASSY 4**—"Partners."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru June 15: "Midnight Cowboy"; "Marathon Man." June 16-19: "Stormy Weather"; "Carmen Jones." Beg. June 20: "In Cold Blood"; "The Boston Strangler." #2—Thru June 15: "The Devils"; "The Exorcist." June 16-19: "You Only Live Twice"; "On Her Majesty's Secret Service." Beg. June 20: "Tom Jones"; "Far From the Madding Crowd."

41. **UA RIVOLI—B'way nr. 49th St.** 247-1633. #1—"Conan the Barbarian." #2—Thru June 17 "Dead Men Don't Wear Plaid." Beg. June 18: "Assault With a Deadly Weapon."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Some Kind of Hero."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Victor/Victoria."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Grease 2."

46. **UA EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru June 17: "Chariots of Fire." Opening June 18: "Fabian."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. June 14: "Andrei Rublev." June 15: "The Third Man"; "Touch of Evil." June 16-17: "Peeping Tom"; "Contempt." June 18-19: "Next Stop, Greenwich Village"; "Harry and Tonto." June 20: "Romeo and Juliet (1966)."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Secret Policeman's Other Ball."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. Thru June 17: "I Love You." Beg. June 18: "Diner."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Not a Love Story."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Visiting Hours."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Smash Palace."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Don's Party."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1 & #2—"Poltergeist."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Escape Artist." **Coronet**—Thru June 17: "Diner." Opening June 18: "Author! Author!"

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Mephisto."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Opening June 16: "Claude Lelouch's Bolero." **CINEMA II**—753-0774. "Rocky III."

61st Street & Above
East Side

70. **UA GEMINI 1—Second Ave. nr. 64th St.** 832-1670. Thru June 17: "Conan the Barbarian." Opening June 18: "Firefox." **UA GEMINI 2**—832-2720. "Dead Men Don't Wear Plaid."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Chosen."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Star Trek II: The Wrath of Khan." #2—"E.T., the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Victor/Victoria."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Hanky Panky."

MOVIES

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru June 17: "Wrong Is Right."

78. **UA 85TH STREET—On First Ave.** 249-5100. "Dead Men Don't Wear Plaid."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Annie." #2—"Star Trek II: The Wrath of Khan."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Poltergeist."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru June 17: "Rocky III." Opening June 18: "Firefox." #2—"Rocky III."

61st Street & Above
West Side

88. **PARAMOUNT—B'way at 61st St.** 247-5070. "Atlantic City."

89. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Gregory's Girl." #2—"My Dinner With Andre." #3—"Chariots of Fire."

90. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Chan Is Missing." #2—"Marianne and Juliane."

91. **REGENCY—B'way nr. 67th St.** 724-3700. Thru June 15: "The King and I." June 16-19: "A Clockwork Orange"; "Dr. Strangelove." Beg. June 20: "Jason and the Argonauts"; "The Seventh Voyage of Sinbad."

92. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Das Boot." #2—"Garde à Vue."

93. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Victor/Victoria." #2—Thru June 17: "Wrong Is Right." Opening June 18 (tent.): "Firefox." #3—"Poltergeist." #4—"Rocky III."

94. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Dead Men Don't Wear Plaid." #2—"The Atomic Cafe."

95. **THALIA—95th St. W. of B'way.** 222-3370. June 14: "The Go-Between"; "The Hireling." June 15: The Art of Cat and Mouse. June 16: "Band of Outsiders"; "Masculin/Feminin." June 17: "Hell's Island"; "The Window"; "While the City Sleeps." June 18-19: "Sweet William"; "Alfie." June 20: "Cabin in the Sky"; "Bronze Venus."

97. **OLYMPIA—B'way nr. 107th St.** 865-8128. #1—"Conan The Barbarian"; "An American Werewolf in London." #2—"Hanky Panky"; "Absence of Malice." #3—"Porky's." #4—"I Love You."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—Thru June 17: "Humongous." #2—"Rocky III."

99. **ALPINE—B'way at Dyckman St.** 567-3587. Program unavailable.

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($2 adults, $1 children, after museum adm.): "To Fly" (1976) by Greg MacGillivray & James Freeman; Fri.-Sat., 6 & 7:40 p.m. (spec. $3.50 adm. to museum & films): "To Fly," & "Living Planet" (1979) by Dennis Earl Moore.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. June 18, 8 p.m.: "Hollywood Film 1979" & "That's Life" by Wolfgang Lehner. June 19, 8 p.m.: "Moonchild" (1981) by Anne Makepeace. June 20, 8 p.m.: "Zechmeister" (1981) by Angela Summereder.

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1.50. June 18, 8 p.m.: "Memories of Underdevelopment" (1968) by Tomas Gutiérrez Alea, & "Ché" (1972) by Miguel Torres.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. June 16, 1:30 & 6:30 p.m.: "La Maman et la putain" (1973) by Jean Eustache.

HAROLD CLURMAN THEATER—410 W. 42nd St. 594-2370. Adm. $6. June 14, 7 & 9 p.m.: "The Dybbuk" by the Jewish State Theater of Poland.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $2; students & senior citizens $1; Tues. eves free. Thru July 4: Tue.-Fri., 3, 4:45, 6:30 & 7:45 p.m., & Sat.-Sun., 1, 2, 4 & 5:30 p.m.:

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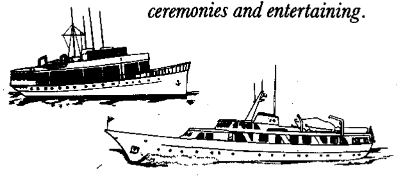

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MOVIES

"Two" (1970) by Satyajit Ray; Tue.-Fri., 6:45 p.m., & Sat.-Sun., 3 p.m.: "The Autobiography of a Princess" (1975) by James Ivory.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Free. June 17, 6 p.m.: "Hiroshima-Nagasaki, August 1945" (1970) by Erik Barnouw & Paul Ronder, "Hiroshima: Then, Now, and Never" (1967), "Hiroshima: The People's Legacy" & "Hiroshima Maidens" (1970) by the Japan National Broadcasting Company, & "Survivors of Hiroshima" (1975) by Robert Voss.

THE LATE SHOW FILM SERIES—25 E. 4th St. 473-1167. Adm. $4. June 18-19, 10 p.m. & 12 midnight: "Someplace in Nowhere" (1982) by Joe Coleman, "Microdrama" (1982) & "Raw Nerves" (1979) by Manuel DeLanda, "Land Without Bread" (1932) by Luis Buñuel, & "Masque of the Red Death" (1971) by Pavao Stalter.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru July 10: "Bob and Ray" Retrospective.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Thru June 29: Video by Chicago artists.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. June 14, 8 & 9:45 p.m.: "Dr. Strangelove" (1964) by Stanley Kubrick, with Peter Sellers. June 15, 7:30 p.m.: "The Trial of the Catonsville Nine" (1972) by Gordon Davidson, with a discussion by Father Daniel Berrigan. June 16, 8 p.m.: "The Lion in Winter" (1968) by Anthony Harvey, with Katharine Hepburn & Peter O'Toole. June 17, 7:30 p.m.: "You Only Live Once" (1937) by Fritz Lang; 8 & 10 p.m.: "Wise Blood" (1979) by John Huston, with Brad Dourif. June 18, 8 & 10:15 p.m.: "Simone de Beauvoir" (1980) by Josee Dayan & Malka Ribowska. June 19, 8 & 10:30 p.m.: "The Day of the Locust" (1975) by John Schlesinger, with Donald Sutherland & Karen Black. June 20, 7 p.m.: "The Gold Rush" (1925) by Charlie Chaplin; 8:45 p.m.: "City Lights" (1931) by Chaplin.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. June 15, 12 noon: "Pygmalion" (1938) by Anthony Asquith, & "Venus and the Cat" (1971) by Zlatko Bourek; 2:30 p.m.: "Isaac Singer's Nightmare and Mrs. Pupko's Beard" by Bruce Davidson, "Virginia Woolf: The Moment Whole," "G. Bernard Shaw," & "Beatrix Potter—A Private World."

NEW YORK UNIVERSITY—Schimmel Auditorium, Tisch Hall, 40 W. 4th St. 925-8685. Adm. $3. Asian American International Film Festival. June 18, 7 p.m.: "Regret for the Past" (1980) by Shui Hua, "Bittersweet Survival" (1981) by Christine Choy & J.T. Takagi, & "Chiang Ching: A Dance Journey" (1981) by Lana Pih Jokel. June 19, 7 p.m.: "Return From Silence: China's Revolutionary Writers" (1981) by Chung-Wen Shih, & "Akriet" (1979) by Amol Palekar.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 5, 6:40, 8:20 & 10:20 p.m.: "Eight Minutes to Midnight: A Portrait of Dr. Helen Caldicott" (1981) by Mary Benjamin, & "No Place to Hide" (1982) by Tom Johnson & Lance Bird. Sat.-Sun., 2 p.m. (free): "The Third Millennium" (1981) by Jorge Bodanzky & Wolf Gauer.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Thru June 27: Cinema Trouvé: Found Footage Films. Thu.-Sat., 2:30 p.m.: "America Is Waiting" (1981) by Bruce Conner, "Runaway" (1970) by Standish Lawder, "Myth in the Electric Age" (1981) by Alan Berliner, & "Mission to Mongo" (1979) by Jim Hoberman; Sat., 2:30 p.m. & Sun., 1 p.m.: "Orb" (1973) & "Cornell '65" (1978) by Larry Jordan, "Rose Hobart" (1936) by Joseph Cornell, & "Flashy Dancer" (1973) by John Knecht.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. June 15, 9 p.m.: "The Public Enemy" (1931) by William Wellman, with James Cagney & Jean Harlow.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru June 27: Video by Nam June Paik.

YUGOSLAV PRESS AND CULTURAL CENTER—767 Third Ave., at 48th St. 838-2306. Free. June 15, 6 p.m.: "The Red Horse" (1981) by Stole Popov. In Macedonian, no subtitles.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"E.T., the Extra-Terrestrial." #2—Thru June 17: "Hanky Panky." #3—Thru June 17: "Conan the Barbarian."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "E.T., the Extra-Terrestrial."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Poltergeist." #2—"E.T., the Extra-Terrestrial."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. "Star Trek II: The Wrath of Khan." #2—"Rocky III."

105. **DALE—W. 231st St. at B'way.** 884-5300. "Poltergeist."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1 & #3—"E.T., the Extra-Terrestrial." #2—"Poltergeist." #4—"The Secret Policeman's Other Ball."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Star Trek II: The Wrath of Khan." #2—"Humongous."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Rocky III."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Rocky III." #2—Thru June 17: "Hanky Panky." Beg. June 18: "Annie."

118. **WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd. at Hutchinson River Pkwy.** 828-3330. Blue—"Star Trek II: The Wrath of Khan"; "Airplane!" Red—"Rocky III."; "Caveman."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1 & #4—"E.T., the Extra-Terrestrial." #2—"Rocky III." #3—"Poltergeist." #5—Thru June 17: "Porky's." Beg. June 18: "Firefox."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Humongous." #2—"Grease 2."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Poltergeist." #2—Thru June 17: "Visiting Hours." Beg. June 18 (tent.): "Porky's."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru June 17: "The Secret Policeman's Other Ball."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Star Trek II: The Wrath of Khan." #2—"Hanky Panky."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1 & #3—"E.T., the Extra-Terrestrial." #2 & #4—"Rocky III."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru June 17: "Kill Squad."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Poltergeist." #2—"E.T., the Extra-Terrestrial." #3—"Humongous." #4—"Rocky III."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Rocky III." #2—Thru June 17: "Lady Chatterly's Lover." Beg. June 18: "Firefox."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Grease 2." #2—"E.T., the Extra-Terrestrial." #3—"Porky's."

213. **COBBLE HILL—CINEMA—Court St. at Butler.** 596-9113. "Grease 2."

221. **FLATBUSH—NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "E.T., the Extra-Terrestrial."

223. **FLATLANDS—BROOK—Flatlands Ave. at Flatbush Ave.** 258-2034. "Poltergeist."

224. **FLATLANDS—KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Rocky III." **SOUTH**—"Dead Men Don't Wear Plaid."

225. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Star Trek II: The Wrath of Khan." #2—"Hanky Panky."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru June 17: "Humongous"; "The Night the Lights Went Out in Georgia." Beg. June 18: "Fighting Back."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "Star Trek II: The Wrath of Khan."

232. **MIDWOOD—COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Humongous."

233. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. "Victor/Victoria."

234. MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Porky's." #2—"Hanky Panky." #3—"Visiting Hours." #4—Program unavailable.

235. MIDWOOD—MIDWOOD—Ave. J at E. 13th St. 377-1718. "Quest for Fire."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru June 17: "Chariots of Fire." #2—"Poltergeist."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru June 17: "Hanky Panky." Beg. June 18: "Annie." #2—"Porky's." #3—"Rocky III."

238. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. Thru June 17: "Humongous"; "The Howling." Beg. June 18: "Assault With a Deadly Weapon"; "Slithis."

239. WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy Ave. 384-0075. "Porky's"; "Wolfen."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—"Grease 2." #2—"Porky's."

303. NEW DORP—FOX PLAZA— 987-6800. #1—"Visiting Hours." #2—"E.T., the Extra-Terrestrial."

304. NEW DORP—HYLAN— 351-6601. #1—Thru June 17: "Hanky Panky." Beg. June 18: "Annie." #2—Thru June 17: "Dead Men Don't Wear Plaid."

305. NEW DORP—LANE— 351-2110. "Star Trek II: The Wrath of Khan."

306. NEW DORP—RAE— 979-0444. #1—"Poltergeist." #2—Thru June 17: "Clash of the Titans."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"E.T., the Extra-Terrestrial." #2—Thru June 17: "Dead Men Don't Wear Plaid." Beg. June 18: "Firefox."

308. NEW SPRINGVILLE—RICHMOND— 761-3103. "Rocky III."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. 545-9470. #1 & #4—"Rocky III." #2—Thru June 17: "Hanky Panky." Beg. June 18: "Firefox." #3—"E.T., the Extra-Terrestrial."

403. BAYSIDE—BAYSIDE—Bell at 39th Ave. 225-1110. #1 & #2—"E.T., the Extra-Terrestrial." #3 & #4—"Poltergeist."

404. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"The Secret Policeman's Other Ball." #2—"Hanky Panky."

406. CORONA—PLAZA—103-14 Roosevelt Ave. 639-0012. Thru June 17: "A Stranger Is Watching"; "The Long Riders." Beg. June 18: "Quest for Fire"; "Sphinx."

408. ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave. 429-4770. #1—"Star Trek II: The Wrath of Khan." #2—"Hanky Panky."

410. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—"Poltergeist." #2—"Star Trek II: The Wrath of Khan." #3—"Porky's."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—Thru June 17: "Hanky Panky." #2—"Grease 2."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—"Humongous." #2—"Hanky Panky." #3—"Visiting Hours."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"E.T., the Extra-Terrestrial." #2 & #4—"Rocky III." #3—Thru June 17: "Conan the Barbarian."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "E.T., the Extra-Terrestrial."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru June 17: "Reds."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1—"The Secret Policeman's Other Ball." #2—"Humongous."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—"Poltergeist." #2—"Dead Men Don't Wear Plaid."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave. 459-8944. "Grease 2."

420. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—Thru June 17: "Rocky III." Beg. June 18: "Firefox." #2—"E.T., the Extra-Terrestrial." #3—Thru June 17: "Conan the Barbarian." #4—"Rocky III."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—"Rocky III." #2—"Star Trek II: The Wrath of Khan."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. "Visiting Hours."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Star Trek II: The Wrath of Khan." #2—"Poltergeist." #3—"Grease 2."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. "Conan the Barbarian."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—"E.T., the Extra-Terrestrial." #2—Tent.: "Humongous." #3—"Visiting Hours."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. "Porky's"; "Screamers."

436. KEW GARDENS HILLS—MAIN STREET—At 72nd Dr. 268-3636. "Victor/Victoria"; "Buddy Buddy."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Thru June 17: "Victor/Victoria."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. "Porky's."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—"Rocky III." #2—Thru June 17: "Conan the Barbarian." Beg. June 18: "Firefox."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru June 17: "Deathtrap."

444. RICHMOND HILL—LEFFERTS—Liberty at 122nd St. 843-8240. "Grease 2"; "Saturday the 14th."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—"Porky's." #2—"Grease 2."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—"Poltergeist." #2—Thru June 17: "Hanky Panky."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—"Rocky III." #2—"Star Trek II: The Wrath of Khan."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. "Porky's."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. "Porky's."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. "Poltergeist."

501. BALDWIN—GRAND AVENUE— 223-2323. "Humongous."

502. BELLEROSE—BELLEROSE— 775-1351. Thru June 15: "Quest for Fire." Beg. June 16: "Reds."

504. BELLMORE—THE MOVIES— 785-3032. Thru June 17: "Victor/Victoria." Beg. June 18: "Das Boot."

506. BETHPAGE—BETHPAGE— 796-2554. Thru June 17: "Victor/Victoria."

507. BETHPAGE—MID-ISLAND— 796-7500. "Porky's."

508. CEDARHURST—CENTRAL— 569-0105. #1—"Hanky Panky." #2—"The Secret Policeman's Other Ball." #3—"Lady Chatterly's Lover."

511. EAST MEADOW—FLICK— 794-8008. #1—"Humongous." #2—"Porky's."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"E.T., the Extra-Terrestrial." #2—Thru June 17: "The Secret Policeman's Other Ball." Beg. June 18: "Firefox." #3—"Dead Men Don't Wear Plaid." #4—Thru June 17: "Dawn of the Dead"; "Mother's Day." Beg. June 18: "Assault With a Deadly Weapon."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—"Porky's." #2—Thru June 17: "Victor/Victoria." Beg. June 18: "If You Could See What I Hear."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—FARMINGDALE— 249-0122. "Porky's."

517. FLORAL PARK—FLORAL— 352-2280. "Star Trek II: The Wrath of Khan."

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MOVIES

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Visiting Hours." #2—Thru June 17: "Victor/Victoria."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—"Star Trek II: The Wrath of Khan." #2—Thru June 17: "The Secret Policeman's Other Ball." Beg. June 18: "Firefox."

521. GARDEN CITY PARK—PARK EAST— 741-8484. "Hanky Panky."

523. GREAT NECK—SQUIRE— 466-2020. "Rocky III."

524. HEWLETT—HEWLETT— 791-6768. Thru June 15: "Quest for Fire." Beg. June 16: "Reds."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—Thru June 17: "Victor/Victoria." Beg. June 18: "Assault With a Deadly Weapon." #2—"Dead Men Don't Wear Plaid."

527. HICKSVILLE—PLAINVIEW— 935-6100. "Poltergeist."

528. HICKSVILLE—TWIN NORTH— 433-2400. "E.T., the Extra-Terrestrial." **SOUTH—**"E.T., the Extra-Terrestrial."

529. LAWRENCE—LAWRENCE— 371-0203. #1—"Porky's." #2—"Grease 2." #3—"Star Trek II: The Wrath of Khan."

530. LEVITTOWN—LEVITTOWN— 731-0516. "Porky's"; "The Wanderers."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Annie." #2—"Star Trek II: The Wrath of Khan." #3—"Hanky Panky." #4—"Grease 2."

532. LONG BEACH—LIDO— 432-0056. "Porky's."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Rocky III." #2 & #3—"E.T., the Extra-Terrestrial." #4—"Dead Men Don't Wear Plaid."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru June 17: "Victor/Victoria." Beg. June 18: "Das Boot."

535. MALVERNE—TWIN— 599-6966. #1—"Grease 2." #2—"Victor/Victoria."

536. MANHASSET—CINEMA— 627-1300. "Diva."

537. MANHASSET—MANHASSET— 627-7887. #1—"E.T., the Extra-Terrestrial." #2—Thru June 17: "E.T., the Extra-Terrestrial." Beg. June 18: "Firefox." #3—"Dead Men Don't Wear Plaid."

540. MASSAPEQUA—PEQUA— 799-6464. "Rocky III."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—"Dead Men Don't Wear Plaid." #2 & #6—"Star Trek II: The Wrath of Khan." #3—"Porky's." #4—Thru June 17: "Visiting Hours." Beg. June 18: "Annie." #5—Thru June 17: "Hanky Panky." Beg. June 18: "Assault With a Deadly Weapon." #7—Thru June 17: "The Secret Policeman's Other Ball." Beg. June 18: "Annie."

542. MERRICK—GABLES— 546-0734. Thru June 17: "Victor/Victoria." Beg. June 18 (tent.): "Deathtrap."

543. MERRICK—MALL— 623-4424. "Rocky III."

544. MERRICK—MERRICK— 623-1522. "Hanky Panky."

545. NEW HYDE PARK—ALAN— 354-4338. "Poltergeist."

546. NEW HYDE PARK—HERRICKS— 747-0555. "Grease 2."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru June 17: "Partners." #2—Thru June 17: "Victor/Victoria."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "Porky's."

549. OYSTER BAY—MOVIES— 922-0333. #1—"Porky's." #2—"Humongous."

550. PLAINVIEW—MORTON VILLAGE— 938-2323. Thru June 15: "Quest for Fire." Beg. June 16: "Reds."

551. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru June 17: "Hanky Panky." #2—"Grease 2."

552. PLAINVIEW—TWIN— 931-1333. #1—"Visiting Hours." #2—"Humongous."

554. PORT WASHINGTON—MOVIES— 767-5600. #1—"Poltergeist." #2—"Porky's." #3—Thru June 17: "Victor/Victoria." Beg. June 18 (tent.): "The Secret Policeman's Other Ball."

555. PORT WASHINGTON—SANDS POINT— 883-5074. "Humongous."

557. ROCKVILLE CENTRE—FANTASY— 764-8000. "Humongous."

558. ROCKVILLE CENTRE—TWIN— 678-3121. #1—"Porky's." #2—"Visiting Hours."

559. ROSLYN—ROSLYN— 621-8488. #1—Thru June 17: "Hanky Panky." Beg. June 18: "Annie." #2—Thru June 17: "Das Boot." Beg. June 18: "Annie."

561. SYOSSET—SYOSSET— 921-5810. "Rocky III."

562. SYOSSET—UA CINEMA 150— 364-0700. Thru June 17: "The Secret Policeman's Other Ball." Beg. June 18: "Firefox."

566. VALLEY STREAM—GREEN ACRES— 561-2100. "Poltergeist."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Visiting Hours." #2—"Annie." #3—"Conan the Barbarian." #4—"Star Trek II: The Wrath of Khan." #5—"E.T., the Extra-Terrestrial." #6—"Hanky Panky." #7—"Humongous." #8—"Rocky III." #9—"Grease 2."

568. VALLEY STREAM—VALLEY STREAM— 825-8371. Program unavailable.

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1 & #2—"Poltergeist."

571. WANTAGH—WANTAGH— 781-6969. "E.T., the Extra-Terrestrial."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"E.T., the Extra-Terrestrial." #2—"Star Trek II: The Wrath of Khan." #3—"Rocky III."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru June 17: "Victor/Victoria." #2—Thru June 17: "Chariots of Fire."

575. WOODMERE—FIVE TOWNS— 374-2223. Thru June 17: "Humongous." Beg. June 18: "Assault With a Deadly Weapon."

Suffolk County

600. AMITYVILLE—AMITYVILLE— 264-7789. #1—"Grease 2." #2—"Poltergeist."

601. BABYLON—BABYLON— 669-3399. "E.T., the Extra-Terrestrial."

602. BABYLON—SOUTH BAY— 587-7676. #1—"Star Trek II: The Wrath of Khan." #2—"Poltergeist." #3—Tent.: "Dead Men Don't Wear Plaid."

603. BABYLON—TWIN— 669-0700. #1—"Visiting Hours." #2—"Hanky Panky."

604. BAY SHORE—BAY SHORE— 665-0200. "The Secret Policeman's Other Ball."

605. BAY SHORE—CINEMA— 665-1722. "Rocky III."

606. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—"Star Trek II: The Wrath of Khan"; "The Hunter." #2—"E.T., the Extra-Terrestrial"; "The Pursuit of D.B. Cooper."

607. BAY SHORE—ENCORE— 655-9834. Thru June 17: "Victor/Victoria." Beg. June 18: "Fighting Back."

608. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Humongous." #2—"Grease 2."

609. BRENTWOOD—BRENTWOOD— 273-3900. "Porky's."

612. CENTER MORICHES—CENTER— 878-2100. Thru June 17: "Victor/Victoria."

613. CENTEREACH—CENTEREACH— 588-0088. Thru June 17: "Partners."

615. COMMACK—COMMACK— 499-4545. #1—"Hanky Panky." #2—"Visiting Hours."

616. COMMACK—DRIVE-IN— 499-2900. "Star Trek II: The Wrath of Khan"; "The Hunter."

617. COMMACK—MAYFAIR— 543-0707. "Rocky III."

618. COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN— 842-4258. Thru June 17: "Poltergeist." Beg. June 18: "Firefox"; "Escape From Alcatraz."

619. CORAM—CORAM— 698-7200. "Grease 2."

620. CORAM—DRIVE-IN— 732-6200. "E.T., the Extra-Terrestrial"; "The Pursuit of D.B. Cooper."

621. CORAM—PINE— 698-6442. #1—"Poltergeist." #2—Thru June 17: "Humongous."

622. DEER PARK—DEER PARK— 667-2440. Thru June 17: "Hanky Panky."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—Thru June 17: "Rocky III." Beg. June 18: "Author! Author!" #2—Thru June 17: "Star Trek II: The Wrath of Khan." Beg. June 18: "Annie." #3—"Poltergeist." #4—Thru June 17: "Grease 2." Beg. June 18: "Star Trek II: The Wrath of Khan." #5—Thru June 17: "Victor/Victoria." Beg. June 18: "Rocky III."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Poltergeist."

627. EAST SETAUKET—FOX— 473-2400. "Visiting Hours."

628. ELWOOD—ELWOOD— 499-7800. #1—"Star Trek II: The Wrath of Khan." #2—Program unavailable.

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"Poltergeist." #2—"Porky's."

630. GREENPORT—GREENPORT— 477-0500. Thru June 17: "Conan the Barbarian." Beg. June 18: "Dead Men Don't Wear Plaid."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "Poltergeist."

632. HUNTINGTON—SHORE— 421-5200. #1—"Poltergeist." #2—"Visiting Hours." #3—"Hanky Panky." #4—"Dead Men Don't Wear Plaid."

633. HUNTINGTON—WHITMAN— 423-1300. "E.T., the Extra-Terrestrial."

634. HUNTINGTON—YORK— 421-3911. "Grease 2."

635. ISLIP—ISLIP— 581-5200. #1—"Dead Men Don't Wear Plaid." #2—"Porky's." #3—Thru June 17: "If You Could See What I Hear."

636. KINGS PARK—KINGS PARK— 269-4422. Program unavailable.

637. LAKE GROVE—SMITH HAVEN MALL— 724-9550. "Rocky III."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Program unavailable.

639. LINDENHURST—LINDENHURST— 888-5400. "Porky's."

640. MATTITUCK—TWIN— 298-4405. #1—Thru June 17: "Conan the Barbarian." Beg. June 18: "Hanky Panky." #2—Thru June 17: "Reds." Beg. June 18: "Dead Men Don't Wear Plaid."

641. MONTAUK—THE MOVIES— 668-2393. Thru June 14: "Shoot the Moon." June 15-18: "Quest for Fire." Beg. June 19: "The French Lieutenant's Woman."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. Thru June 17: "The Secret Policeman's Other Ball." Beg. June 18: "Firefox." **OUTDOOR**—Thru June 17: "Grease 2"; "Airplane!" Beg. June 18: "Poltergeist"; "Deadly Blessing."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Tent.: "Porky's." #2—Thru June 17: "Partners."

644. NORTHPORT—NORTHPORT— 261-8600. "Porky's."

645. OAKDALE—OAKDALE— 589-8118. Thru June 17: "Victor/Victoria." Beg. June 18 (tent.): "If You Could See What I Hear."

646. OCEAN BEACH—FIRE ISLAND COMMUNITY— 583-5184. June 18-19: "Missing."

648. PATCHOGUE—ALL-WEATHER INDOOR— 363-7200. "The Secret Policeman's Other Ball." **OUTDOOR**—"Grease 2"; "Airplane!"

649. PATCHOGUE—PATCHOGUE— 475-0601. "Rocky III."

650. PATCHOGUE—PLAZA— 475-5225. #1—"Grease 2." #2—"E.T., the Extra-Terrestrial."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Star Trek II: The Wrath of Khan." #2—Thru June 17: "Humongous." Beg. June 18: "Firefox."

653. PORT JEFFERSON—MINI EAST— 928-6555. "E.T., the Extra-Terrestrial." **CINEMA WEST**—"Rocky III."

654. PORT JEFFERSON STATION—BROOKHAVEN— 473-1200. "Quest for Fire."

655. RIVERHEAD—SUFFOLK— 727-3133. "Porky's."

657. SAG HARBOR—SAG HARBOR— 725-0010. June 18-20: "The Devil's Playground."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"Dead Men Don't Wear Plaid." #2—"Porky's." #3—Thru June 17: "Das Boot."

662. SMITHTOWN—SMITHTOWN— 265-1551. "E.T., the Extra-Terrestrial."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru June 17: "Hanky Panky." Beg. June 18: "Grease 2." #2—"E.T., the Extra-Terrestrial."

664. STONY BROOK—LOEWS— 751-2300. #1—"Star Trek II: The Wrath of Khan." #2—"Humongous." #3—"Hanky Panky."

666. WEST ISLIP—TWIN— 669-2626. #1—"Porky's." #2—Thru June 17: "Victor/Victoria." Beg. June 18 (tent.): "If You Could See What I Hear."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru June 17: "Dead Men Don't Wear Plaid."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru June 17: "The Secret Policeman's Other Ball." Beg. June 18: "Firefox."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. "E.T., the Extra-Terrestrial."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Star Trek II: The Wrath of Khan."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1 & #2—"Poltergeist." #3—"Dead Men Don't Wear Plaid."

703. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

704. GREENBURGH—CINEMA 100— 946-4680. #1—"E.T., the Extra-Terrestrial." #2—"Grease 2."

706. HARTSDALE—CINEMA— 428-2200. #1 & #2—Thru June 17: "Star Trek II: The Wrath of Khan." Beg. June 18: "Annie." #3—Thru June 17: "Hanky Panky." Beg. June 18: "Star Trek II: The Wrath of Khan." #4—Thru June 17: "Visiting Hours." Beg. June 18: "Firefox."

707. LARCHMONT—PLAYHOUSE— 834-3001. "Dead Men Don't Wear Plaid."

708. MAMARONECK—PLAYHOUSE— 698-2200. #1—"E.T., the Extra-Terrestrial." #2—Thru June 17: "E.T., the Extra-Terrestrial." Beg. June 18: "Firefox." #3—Thru June 17: "The Secret Policeman's Other Ball." Beg. June 18 (tent.): "Assault With a Deadly Weapon." #4—Thru June 17: "Humongous." Beg. June 18 (tent.): "E.T., the Extra-Terrestrial."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru June 17: "Dead Men Don't Wear Plaid." Beg. June 18: "Annie." #2—Thru June 17: "Hanky Panky." Beg. June 18: "Annie."

710. MOUNT VERNON—PARKWAY— 664-3311. "Grease 2."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Hanky Panky." #2—"Grease 2."

713. NEW ROCHELLE—MALL— 636-8808. "Humongous."

714. NEW ROCHELLE—PROCTORS— 632-1100. #1—"Star Trek II: The Wrath of Khan." #2—Thru June 17: "Visiting Hours." Beg. June 18: "Assault With a Deadly Weapon." #3—"E.T., the Extra-Terrestrial." #4—"Poltergeist." #5—"Conan the Barbarian."

715. NEW ROCHELLE—TOWN— 632-4000. "Rocky III."

717. OSSINING—ARCADIAN— 941-5200. #1—"Poltergeist." #2—Beg. June 18: "Firefox."

718. PEEKSKILL—BEACH— 737-6262. #1—"Rocky III." #2—"Humongous." #3—Thru June 17: "Victor/Victoria."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—Thru June 17: "Star Trek II: The Wrath of Khan." Beg. June 18: "Annie." #2—Thru June 17: "Visiting Hours." Beg. June 18: "Star Trek II: The Wrath of Khan." #3—Thru June 17: "Hanky Panky."

720. PELHAM—PICTURE HOUSE— 738-3160. "Porky's."

721. PLEASANTVILLE—ROME— 769-0720. "E.T., the Extra-Terrestrial."

722. RYE—RYE RIDGE— 939-8177. #1—"Poltergeist." #2—"Star Trek II: The Wrath of Khan."

723. SCARSDALE—FINE ARTS— 723-6699. "Diva."

724. SCARSDALE—PLAZA— 725-0078. Thru June 17: "Victor/Victoria." Beg. June 18 (tent.): "Chariots of Fire."

726. WHITE PLAINS—COLONY— 948-8828. "Humongous."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Poltergeist." #2—"Porky's."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Rocky III."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Rocky III." #2—Thru June 17: "Visiting Hours." Beg. June 18: "Author! Author!"

731. YONKERS—KENT— 237-3440. "Porky's."

732. YONKERS—MOVIELAND— 793-0002. #1—"E.T., the Extra-Terrestrial." #2—"Star Trek II: The Wrath of Khan." #3—Thru June 17: "Hanky Panky." Beg. June 18: "Firefox." #4—Thru June 17: "The Secret Policeman's Other Ball." Beg. June 18: "Annie."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"Poltergeist." #2—Thru June 17: "Chariots of Fire."

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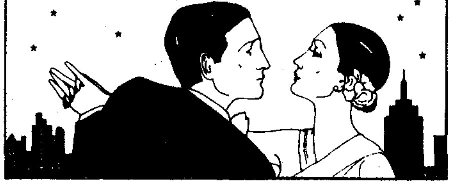

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MOVIES

Rockland County

741. NANUET–MALL– 623-6336. Program unavailable.

742. NANUET–ROUTE 59– 623-3355. "E.T., the Extra-Terrestrial."

743. NANUET–THE MOVIES– 623-0211. #1–"Poltergeist." #2–"Visiting Hours." #3–"Porky's." #4–"Hanky Panky." #5–"Rocky III."

744. NEW CITY–TOWN– 634-5100. #1–"Star Trek II: The Wrath of Khan." #2–"Poltergeist."

745. NEW CITY–UA CINEMA 304– 634-8200. #1–Thru June 17: "The Secret Policeman's Other Ball." Beg. June 18: "Firefox." #2–"Dead Men Don't Wear Plaid."

746. NYACK–CINEMA EAST– 358-6631. "On Golden Pond."

747. NYACK–DRIVE-IN– 358-1844. Thru June 17: "Humongous"; "Escape From New York." Beg. June 18: "Grease 2"; "Airplane!"

749. ORANGEBURG–ORANGEBURG– 359-6030. "Rocky III."

750. ORANGEBURG–303 DRIVE-IN– 359-2021. "Star Trek II: The Wrath of Khan."

751. PEARL RIVER–CENTRAL– 735-2530. "Star Trek II: The Wrath of Khan."

752. PEARL RIVER–PEARL RIVER– 735-6500. "Dead Men Don't Wear Plaid."

754. SPRING VALLEY–CINEMA 45– 352-1445. "Grease 2."

755. STONY POINT–9 W CINEMA– 942-0303. Program unavailable.

756. SUFFERN–LAFAYETTE– 357-6030. "Grease 2."

758. WEST HAVERSTRAW–PLAZA– 947-2220. "Visiting Hours."

Connecticut

(Area Code 203)
Fairfield County

770. BRIDGEPORT–BEVERLY– 368-0616. "Rocky III."

771. BRIDGEPORT–HIWAY– 378-0014. #1–"Poltergeist." #2–"Grease 2."

772. BRIDGEPORT–MERRITT– 372-3013. #1–"Humongous." #2–"Star Trek II: The Wrath of Khan."

774. BROOKFIELD–FINE ARTS– 775-0070. #1–"E.T., the Extra-Terrestrial." #2–Thru June 17: "Dead Men Don't Wear Plaid."

775. DANBURY–CINE– 743-2200. #1–"Rocky III." #2–"Star Trek II: The Wrath of Khan." #3–Thru June 17: "Hanky Panky." Beg. June 18: "Author! Author!"

776. DANBURY–CINEMA– 748-2923. #1–Thru June 17: "Poltergeist." Beg. June 18: "Annie." #2–"Poltergeist."

777. DANBURY–PALACE– 748-7496. #1–Thru June 17: "Grease 2." Beg. June 18: "Firefox." #2–Thru June 17: "Humongous." #3–Thru June 17: "Porky's." Beg. June 18: "Grease 2."

778. DARIEN–PLAYHOUSE– 655-0100. "E.T., the Extra-Terrestrial."

779. FAIRFIELD–COMMUNITY– 255-6555. #1–"E.T., the Extra-Terrestrial." #2–Thru June 17: "Porky's." Beg. June 18 (tent.): "Firefox."

780. FAIRFIELD–COUNTY– 334-1411. "Grease 2."

781. GREENWICH–CINEMA– 869-6030. "E.T., the Extra-Terrestrial."

782. GREENWICH–PLAZA– 869-4030. #1–"Poltergeist." #2–Thru June 17: "Hanky Panky." Beg. June 18: "Author! Author!" #3–Thru June 17: "Porky's."

783. NEW CANAAN–PLAYHOUSE– 966-0600. "Rocky III."

784. NORWALK–CINEMA– 838-4504. #1–"Grease 2." #2–"Poltergeist."

785. NORWALK–NORWALK– 866-3010. "Humongous."

787. RIDGEFIELD–CINEMA– 438-3338. Program unavailable.

788. SOUTH NORWALK–SONO– 866-9202. Thru June 15: "The Story of O." June 16-18: "Stardust Memories"; "Everything You Always Wanted to Know About Sex But Were Afraid to Ask." June 19-20: "Annie Hall"; "Manhattan."

789. SPRINGDALE–STATE– 325-0250. Thru June 17: "Chariots of Fire." Beg. June 18: "Victor/Victoria."

790. STAMFORD–AVON– 324-9205. #1–"Rocky III." #2–Thru June 17: "Humongous."

791. STAMFORD–CINEMA– 324-3100. #1–"Star Trek II: The Wrath of Khan." #2–Thru June 17: "Grease 2." Beg. June 18: "Firefox." #3–Thru June 17: "Visiting Hours." Beg. June 18: "Grease 2."

792. STAMFORD–RIDGEWAY– 323-5000. "Annie."

793. TRUMBULL–TRANS-LUX– 374-0462. #1–Thru June 17: "Rocky III." Beg. June 18: "Annie." #2–"Poltergeist." #3–Thru June 17: "Hanky Panky." Beg. June 18: "Rocky III."

795. WESTPORT–FINE ARTS 1– 227-3324. "Victor/Victoria." **FINE ARTS 2**–227-3324. "Rocky III." **FINE ARTS 3**–227-9619. "E.T., the Extra-Terrestrial." **FINE ARTS 4**–226-6666. "Hanky Panky."

796. WESTPORT–POST– 227-0500. "Star Trek II: The Wrath of Khan."

798. WILTON–CINEMA– 762-5678. Thru June 17: "Dead Men Don't Wear Plaid." Beg. June 18 (tent.): "Annie."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON–LINCOLN– 997-6873. #1–"Hanky Panky." #2–"Grease 2." #3–"Porky's."

802. HARRISON–WARNER– 482-8550. #1–Thru June 17: "Humongous." Beg. June 18: "Firefox." #2–Thru June 17: "Partners." Beg. June 18: "Humongous."

803. HOBOKEN–CINEMA– 653-2202. Program unavailable.

804. JERSEY CITY–HUDSON PLAZA– 433-1100. #1–"Porky's." #2–"Poltergeist."

805. JERSEY CITY–LOEWS– 653-4600. #1–"Grease 2." #2–"Star Trek II: The Wrath of Khan." #3–"Visiting Hours."

806. JERSEY CITY–STATE– 653-5200. #1–"Rocky III." #2–Thru June 17: "Dawn of the Dead"; "Mother's Day." Beg. June 18: "Firefox." #3–Thru June 17: "Humongous." Beg. June 18: "Assault With a Deadly Weapon."

807. SECAUCUS–LOEWS HARMON COVE– 866-1000. #1–"Poltergeist." #2–"Star Trek II: The Wrath of Khan." #3–"Rocky III." #4–"Hanky Panky."

809. WEST NEW YORK–MAYFAIR– 865-2010. "Porky's."

Essex County

810. BLOOMFIELD–CENTER– 748-7900. "Grease 2."

811. BLOOMFIELD–ROYAL– 748-3555. #1–"Star Trek II: The Wrath of Khan." #2–"Humongous."

813. CEDAR GROVE–CINEMA 23– 239-1462. "The Secret Policeman's Other Ball."

817. LIVINGSTON–COLONY– 992-0800. Thru June 17: "Victor/Victoria." Beg. June 18: "If You Could See What I Hear."

818. MAPLEWOOD–MAPLEWOOD– 763-3100. "Victor/Victoria."

819. MILLBURN–MILLBURN– 376-0800. #1–"E.T., the Extra-Terrestrial." #2–"Rocky III."

821. MONTCLAIR–CLARIDGE– 746-5564. "E.T., the Extra-Terrestrial."

822. MONTCLAIR–WELLMONT– 783-9500. "Poltergeist."

823. NEWARK–DRIVE-IN– 344-2800. Blue–"Star Trek II: The Wrath of Khan"; "Airplane!" Red–"Rocky III"; "Caveman."

825. NUTLEY–FRANKLIN– 667-1777. #1–"Poltergeist." #2–"Porky's." #3–"Hanky Panky."

827. UPPER MONTCLAIR–BELLEVUE– 744-1455. "Rocky III."

828. VERONA–VERONA– 239-0880. "Dead Men Don't Wear Plaid."

829. WEST ORANGE–ESSEX GREEN– 731-7755. #1–Thru June 17: "Star Trek II: The Wrath of Khan." Beg. June 18: "Annie." #2–Thru June 17: "Porky's." Beg. June 18: "Star Trek II: The Wrath of Khan." #3–Thru June 17: "Visiting Hours." Beg. June 18: "Author! Author!"

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830. WEST CALDWELL—CINEMA WEST— 575-9085. "Victor/Victoria."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru June 17: "Victor/Victoria."

841. CRANFORD—CRANFORD— 276-9120. #1—"Visiting Hours." #2—"Grease 2."

842. ELIZABETH—ELMORA— 352-3483. Thru June 17: "On Golden Pond." Beg. June 18: "If You Could See What I Hear."

846. LINDEN—TWIN— 925-9787. #1—"E.T., the Extra-Terrestrial." #2—"Poltergeist."

848. ROSELLE PARK—PARK— 245-0358. "Victor/Victoria."

849. SUMMIT—STRAND— 273-3900. Thru June 17 (tent.): "Dead Men Don't Wear Plaid." Beg. June 18 (tent.): "On Golden Pond."

851. UNION—FIVE POINTS— 964-3466. Thru June 17: "Humongous." Beg. June 18: "Firefox."

852. UNION—FOX— 964-8977. "Star Trek II: The Wrath of Khan."

853. UNION—LOST PICTURE SHOW— 964-4497. Thru June 17: "Das Boot." Beg. June 18: "My Dinner With Andre."

854. UNION—UNION— 686-4373. #1—"Hanky Panky." #2—"Porky's."

857. WESTFIELD—RIALTO— 232-1288. #1—"Poltergeist." #2—"E.T., The Extra-Terrestrial." #3—"Dead Men Don't Wear Plaid."

858. WESTFIELD—TWIN— 654-4720. #1—"Chariots of Fire." #2—"Victor/Victoria."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. "The Secret Policeman's Other Ball."

861. CLOSTER—CLOSTER— 768-8800. Thru June 17: "Victor/Victoria." Beg. June 18: "If You Could See What I Hear."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Humongous." #2—"Star Trek II: The Wrath of Khan." #3—"Poltergeist." #4—"Grease 2."

863. EMERSON—TOWN— 261-1000. Program unavailable.

864. FAIR LAWN—HYWAY— 796-1717. #1 & #2—"E.T., The Extra-Terrestrial."

866. FAIRVIEW—FAIRVIEW— 941-2424. Program unavailable.

867. FORT LEE—LINWOOD— 944-6900. #1—"Rocky III." #2—Thru June 17: "Rocky III." Beg. June 18: "Firefox."

868. FORT LEE—SHARON— 224-3032. Program unavailable.

873. OAKLAND—TWIN— 337-4478. #1—"Poltergeist." #2—Thru June 17: "Hanky Panky." Beg. June 18: "Annie."

874. PALISADES PARK—PARK LANE— 944-1086. Program unavailable.

875. PARAMUS—BERGEN MALL— 845-4449. "Dead Men Don't Wear Plaid."

876. PARAMUS—CINEMA 35— 845-5070. "E.T., the Extra-Terrestrial."

877. PARAMUS—DRIVE-IN— 368-1440. Thru June 17: "Humongous"; "Dead and Buried."

878. PARAMUS—ROUTE 4— 487-7909. #1—"Star Trek II: The Wrath of Khan." #2—"Annie." #3—"Grease 2." #4—"Visiting Hours." #5—"Diva." #6—"Hanky Panky." #7—"Porky's."

879. PARAMUS—ROUTE 17— 843-3830. #1—"Poltergeist." #2—"Rocky III."

881. RAMSEY—INTERSTATE— 327-0153. Program unavailable.

882. RAMSEY—RAMSEY— 327-2142. Thru June 17: "Victor/Victoria." Beg. June 18: "If You Could See What I Hear."

883. RIDGEFIELD PARK—RIALTO— 641-2115. "Porky's."

884. RIDGEWOOD—WARNER— 444-1234. #1—"Hanky Panky." #2—"Star Trek II: The Wrath of Khan."

885. TEANECK—CEDAR LANE— 836-3430. Thru June 17: "Victor/Victoria." Beg. June 18: "If You Could See What I Hear."

886. TENAFLY—BERGEN— 567-0004. "Chariots of Fire."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. Program unavailable.

889. WESTWOOD—PASCACK— 664-3200. Thru June 17: "On Golden Pond." Beg. June 18: "If You Could See What I Hear."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ANNIE—(2hrs. 8m., '82) Pulling together all the "elements," Ray Stark forgot to put any feelings in his mammoth production. What is *Annie* if not a sub-Dickensian sniffler about an abandoned little girl who wants to belong to someone? But Aileen Quinn, the red-haired, freckled lambkin chosen to play Annie, appears to have been directed to be happy and tough, so you don't feel a thing. The British choreographer Arlene Phillips stages energetic dance routines, closely coordinated with the camera, that are like the moving parts of a big machine—they don't express the characters' emotions either. Director John Huston, who is far removed from the emotional world of children, seems somewhat closer to the orphanage mistress, Miss Hannigan, played by Carol Burnett with a lower lip soft and loose, eyes staring wildly at any man who comes near. Burnett tries to carry the show by herself, and it's not her fault that she becomes monotonous. Albert Finney, thick-necked, with a shaved head and a bullying voice, makes a wonderful Oliver Warbucks—he shows you the soul breaking through the lumbering body. Music by Charles Strouse, lyrics by Martin Charnin. PG. **24, 31, 80, 114, 237, 304, 531, 541, 559, 567, 625, 706, 709, 719, 732, 776, 792, 793, 798, 829, 873, 878**

★ **ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. R. **88**

ATOMIC CAFE, THE—(1hr. 27m., '82) A maliciously entertaining but finally annoying collage of early U.S.-government and "educational" propaganda about nuclear war. As the Buchanan Brothers sing "Atomic Power," we see bomb tests, civilian defense films, 1950 interviews with congressmen calling for nuclear war against North Korea. Most of this material is pathetic, absurd, appalling. *The Atomic Cafe* should become a perfect divertissement for the emerging anti-nuke movement, but it does little but make us grin at our own helplessness, and we need more. The filmmakers—Pierce Rafferty, Kevin Rafferty, Joan Loader—mix real documentary and staged documentary, cartoons and live-action footage; they may start with one piece of propaganda, switch to another, come back to the first, and then introduce a third piece, and often we don't know what we're looking at or listening to. After a while, the deadpan gruesomeness begins to pall, and one longs for some signs of rational activity—on the filmmakers' part at least. **6, 94**

AUTHOR! AUTHOR!—(1hr. 47m., '82) A New York playwright's wife walks out on him, leaving him to care for their five children. With Al Pacino, Dyan Cannon, Tuesday Weld, Bob Dishy and Alan King. Dir. Arthur Hiller. **32, 60, 625, 730, 775, 782, 829**

★ **CHAN IS MISSING**—(1hr. 20m., '81) In this mystery story that becomes a meditation on Chinese-American identity all the characters are players in the comedy of assimilation. For Wayne Wang, the 33-year-old Hong Kong-born filmmaker who shot the movie in San Francisco for only $20,000, the cultural messiness of Chinese-American life is part of its comic glory. Jo (Wood Moy), a civilized, rueful, middle-aged cabbie, and his jivy nephew Steve (Marc Hayashi), hoping to get their own taxi medallion, have given their life savings—$4,000—to a Taiwanese businessman, Chan, who has connections. When Chan disappears with their loot, the two of them scour the community for the elusive immigrant, who has apparently meant something different to every person in Chinatown. Shot in black-and-white, with a ruminative narration (delivered by Jo), *Chan Is Missing* looks a little like a forties *film noir,* though in temperament the movie is closer to *The Third Man,* with its missing protagonist, or to one of Antonioni's philosophical puzzles in which the mystery evaporates in the face of the uncertainty of knowing anything for sure. A movie of great assurance and wit. **90**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good.* But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **11, 46, 89, 236, 574, 724, 735, 789, 858, 886**

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **71**

CONAN THE BARBARIAN—(2hrs. 9m., '82) John Milius, intellectual apostle of violence, has turned the pulp fantasy figure Conan into a noble saint of force in this solemn, humorless, heavy-spirited pastiche of Wagner, Nietzche, Kurosawa, Eisenstein, and about ten other sources. The movie is musclebound—all grunt and sweat and grim ambition in the void. Set in the mythical Hyborean Age, it shifts from brutal "realism" to cruddy oracular pomp to zippy fantasy to Christian and phallic symbolism, and the narrative is so lumpy that only the violence will keep the audience involved. Arnold Schwarzenegger, an intelligent man, is forced to play Conan as a glowering hulk. He's probably the only actor in the world who can move a broadsword around as if it were as light as a rapier, but he doesn't look comfortable on the whole. With James Earl Jones as an evil cult leader, and Sandahl Bergman (the dancer) and Gerry Lopez (the champion surfer, a buddy of Milius's) as Schwarzenegger's sidekicks. Oliver Stone worked on the hopeless screenplay. R. **16, 24, 41, 70, 97, 100, 413, 420, 427, 439, 567, 630, 640, 714**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **16, 92, 504, 534, 559, 658, 853**

DEAD MEN DON'T WEAR PLAID—(1hr. 29m., '82) Carl Reiner's spoof is an editing miracle but a conceptual dud. Steve Martin, working out of a shadowy office with a fedora pulled over his head, is a forties Philip Marlowe-type detective who converses with Humphrey Bogart on the phone, nearly strangles Bette Davis, makes coffee for Burt Lancaster, takes Lana Turner to bed, and so on. The material from such films as *The Big Sleep, Deception, The Killer,* and many others, has been fed into a mockingly convoluted story written with clunky hard-boiled dialogue (parboiled, perhaps) and photographed by Michael Chapman in faultless, dark, period style. The matching of excerpt to plot may be amusing to people who know the original films, but the surrounding story has so little life of its own that one quickly grows angry seeing the classics of the past scissored apart for some vagrant jokes. With voluptuous Rachel Ward. PG. **14, 41, 70, 78, 94, 224, 304, 307, 418, 512, 526, 533, 537, 541, 602, 630, 632, 635, 640, 658, 667, 702, 707, 709, 745, 752, 774, 798, 828, 849, 857, 875**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **50, 60**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55, 536, 723, 878**

DON'S PARTY—(1hr. 30m., '77) An Australian comedy about eleven people who get together for an election night party and dissolve their facades with each round of drinks. With John Hargreaves, Jeanie Drynan and Graham Kennedy. Dir. Bruce Beresford. **57**

★ **E.T., THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 21, 36, 72, 100, 102, 103, 109, 201, 206, 210, 212, 221, 303, 307, 401, 403, 413, 414, 420, 428, 512, 528, 533, 537, 567, 571, 573, 601, 606, 620, 633, 650, 653, 662, 663, 700, 704, 708, 714, 721, 732, 742, 774, 778, 779, 781, 795, 819, 821, 846, 857, 864, 876

ESCAPE ARTIST, THE—(1hr. 36m., '82) A teenage boy uses magic to outmaneuver the cynical adult world around him. With Griffin O'Neal, Raul Julia, Teri Garr and Joan Hackett. Dir. Caleb Deschanel. PG. 60

FABIAN—(1hr. 56m., '82) In German, Eng. subtitles. The comic exploits of a young cigarette advertising copywriter in Berlin, 1931, are sobered by the worsening political climate. With Hans Peter Hallwachs, Silvia Janisch and Hermann Lause. Dir. Wolf Gremm. R. 46

FIGHTING BACK—(1hr. 38m., '82) An inner-city shop owner organizes a vigilante force to fight crime in his changing neighborhood. With Tom Skerritt, Patti LuPone and Michael Sarrazin. Dir. Lewis Teague. R. 38, 228, 607

FIREFOX—(2hrs. 16m., '82) American and British intelligence agencies assign a pilot to steal a Russian warplane. With Clint Eastwood, Freddie Jones and David Huffman. Dir. Eastwood. PG. 24, 30, 70, 83, 93, 201, 211, 307, 401, 420, 439, 512, 519, 537, 562, 618, 642, 651, 668, 706, 708, 717, 732, 745, 777, 779, 791, 802, 806, 851, 867

★ **GARDE À VUE**—(1hr. 27m., '82) In French, Eng. subtitles. Taut, psychologically complex story of an upper-class lawyer in a French provincial city subjected to an all-night police interrogation—he's a suspect in the rape and murder of two little girls. Michel Serrault, best known for his whooping Albin in the *Cage aux Folles* movies, gives a performance of great power and dignity. His tormentors are played by Lino Ventura, who has a face like a stone slab and an inexorably determined manner, and scary Guy Marchand, who has been playing the kind of hollow men that Jack Warden took on twenty years ago—the sleazy soulless types, indifferent to everything but their own interests. The interrogation is pure combat: Each man brings his private rages, and disappointments, his personal and social status, his desire for justification and revenge, to that long night. Romy Schneider makes an appearance as Serrault's wife, and there's a neat, double-twist ending. Dir. Claude Miller. 16, 92

GREASE 2—(1hr. 55m., '82) Reviewed in this issue. PG. 45, 202, 212, 213, 300, 411, 419, 426, 444, 447, 529, 531, 535, 546, 551, 567, 600, 608, 619, 625, 634, 642, 648, 650, 663, 704, 710, 712, 747, 754, 756, 771, 777, 780, 784, 791, 800, 805, 810, 841, 862, 878

★ **GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. 89

HANKY PANKY—(1hr. 50m., '82) A wild, comic chase across the U.S. after military secrets. With Gene Wilder, Gilda Radner and Kathleen Quinlan. Dir. Sidney Poitier. PG. 6, 35, 74, 97, 100, 114, 205, 225, 234, 237, 304, 401, 404, 408, 411, 412, 448, 508, 521, 531, 541, 544, 551, 559, 567, 603, 615, 622, 632, 640, 663, 664, 706, 709, 712, 719, 732, 743, 775, 782, 793, 795, 800, 807, 825, 854, 873, 878, 884

HUMONGOUS—(1hr. 33m., '82) A deranged killer stalks a group of vacationing teenagers stranded on a deserted island. With Janet Julian, David Wallace, Janet Baldwin and Joy Boushel. Dir. Paul Lynch. R. 3, 22, 33, 98, 111, 202, 210, 228, 232, 238, 412, 417, 428, 501, 511, 549, 552, 555, 557, 567, 575, 608, 621, 651, 664, 708, 713, 718, 726, 747, 772, 777, 785, 790, 802, 806, 811, 851, 862, 877

I LOVE YOU—(1hr. 44m., '82) In Portuguese, Eng. subtitles. A man and a woman, both jilted by lovers, begin an erotic relationship. With Sonia Braga and Paulo Cesar Pereio. Dir. Arnaldo Jabor. 16, 50, 97

IF YOU COULD SEE WHAT I HEAR—(1hr. 43m., '82) An autobiographical portrait of Tom Sullivan, blind entertainer, during his college years. With Marc Singer, R.H. Thomson and Sarah Torgov. Dir. Eric Till. PG. 513, 635, 645, 666, 817, 842, 861, 882, 885, 889

MARIANNE AND JULIANE—(1hr. 46m., '81) In German, Eng. subtitles. Two sisters in West Germany, having grown up in the fifties in a stern Protestant household, decide, as they might put it, to take some responsibility for the future history of Germany. By the seventies, Juliane (Jutta Lampe), the more rebellious as a child, has decided to work within the system as a feminist-magazine editor, while Marianne (Barbara Sukowa), has become a violent terrorist, imprisoned for her acts. The writer-director, Margarethe von Trotta, tells the story of their obsessive, quarrelsome relationship from the point of view of Juliane, who devotes her life to her stunningly rude, arrogant sister. The center of the movie is Juliane's repeated pilgrimmages to Marianne's prison, where the two meet in mortal combat that takes its unrelenting vehemence from love. A fine, serious, honorable work, not exactly enjoyable—it will fill you with despair over the fate of modern Germany. 90

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. 61

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but runarounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. 20, 32, 646

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 89, 853

NOT A LOVE STORY—(1hr. 15m., '82) A documentary about a young woman's experience in the world of pornography. With Linda Lee Tracey. Dir. Bonnie Sherr Klein. 51

★ **POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell to get her little daughter back; Beatrice Straight as a para-psychologist; and Zelda Rubinstein as a midget clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. 14, 37, 58, 82, 93, 103, 105, 109, 201, 203, 210, 223, 236, 306, 403, 410, 418, 426, 448, 500, 527, 545, 554, 566, 570, 600, 602, 618, 621, 625, 626, 629, 631, 632, 642, 702, 714, 717, 722, 727, 735, 743, 744, 771, 776, 782, 784, 793, 804, 807, 822, 825, 846, 857, 862, 873, 879

PORKY'S—(1hr. 39m., '82) A raucously blue descendant of the beach-blanket-bingo youth films made two decades ago. It's about guys and girls at a South Florida high-school, and most of it is dirty-minded and coarse, which wouldn't be so bad if the movie weren't also rather stupid and dull. The guys spy on the girls taking a shower; the girls make lots of, oh, hilarious jokes about what the boys have got in their pants; the boys line up for a gang-bang, get the stuffings scared out of them, and go running naked into the woods to mate with alligators, and so on. It's supposed to be good clean dirty fun. There's one sour element: Older people hang out at Porky's, a bar in the Everglades, and *their* sexual entertainment—watching strippers, whoring—is presented as pathetic and gross. It never seems to have occurred to anyone making the film that the guys frolicking outside the girls' shower will be boozing, in a few years, at the bar in the swamp. With a crew of forgettable young actors. Dir. Bob Clark. R. 30, 97, 201, 203, 212, 234, 237, 239, 300, 410, 433, 438, 447, 451, 453, 507, 511, 513, 516, 529, 530, 532, 541, 548, 549, 554, 558, 609, 629, 635, 639, 643, 644, 655, 658, 666, 720, 727, 731, 743, 777, 779, 782, 800, 804, 809, 825, 829, 854, 878, 883

★ **QUEST FOR FIRE**—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. 32, 235, 406, 502, 524, 550, 641, 654

ROCKY III—(1hr. 39m., '82) Having been champ for three years, Rocky (Sylvester Stallone) has grown soft. He's being stalked by a new challenger—Clubber Lang (played by the actor known as Mr. T.), a 230-pound black boxer with a Mohawk haircut, an intimidating sneer, and murder in his eyes. He's so vicious, pawing the ground with his hooves and blowing smoke out of his ears, that he actually succeeds in making massive Sylvester Stallone look like an underdog. When Clubber defeats the champ in two rounds, Rocky is taught by his old rival Apollo Creed (Carl Weathers) to fight like a black man. So white and black join hands to defeat the uncontrollable black menace. The movie both exploits racial fears and smooths them away. The soundtrack is deafening, and visually the movie is all hyperbole—either violent montages, with bodies falling in agony and crowds boiling in ecstacy, or supertight close-ups of actors sweating, crying, cursing, imploring. The movie is an assault. With Burgess Meredith, Burt Young and Talia Shire. Stallone wrote and directed. PG. 23, 37, 62, 83, 93, 98, 104, 113, 114, 118, 201, 206, 210, 211, 224, 237, 308, 401, 413, 420, 423, 439, 450, 523, 533, 540, 543, 561, 567, 573, 605, 617, 625, 637, 649, 653, 715, 718, 728, 730, 743, 749, 770, 775, 783, 790, 793, 795, 806, 807, 819, 823, 827, 867, 879

SECRET POLICEMAN'S OTHER BALL, THE—(1hr. 31m., '82) A comedy performance benefit for Amnesty International. With John Cleese, Graham Chapman, Peter Cook, Michael Palin, Pete Townshend and Sting. Dir. Julien Temple and Roger Graef. R. 48, 109, 204, 404, 417, 508, 512, 519, 541, 554, 562, 604, 642, 648, 668, 708, 732, 745, 813, 860

SMASH PALACE—(1hr. 40., '81) A moderately interesting New Zealand film about the marriage of a thick-necked, brutish racing-car driver (Bruno Lawrence) and a exquisite woman (Anna Jemison) who feels trapped by him and leaves with their child. Since the partners are an obvious mismatch (unlike the husband and wife in *Shoot the Moon*), it's hard to get emotionally involved in their troubles. The back-country settings are terribly underpopulated (the wife, a French teacher, has an affair with a local policeman who is also the husband's best friend—there don't seem to be any other men around), and the movie could have profited mightily from some lively talk, some color and wit. There's a corking good sex scene in which you can see how the marriage once worked and also that it won't work that way any more, but that's about all. Dir. Roger Donaldson. 56

SOME KIND OF HERO—(1hr. 37m., '82). An American POW in Vietnam returns home to confront more personal difficulties. With Richard Pryor, Margot Kidder and Ray Sharkey. Dir. Michael Pressman. R. 42

STAR TREK II: THE WRATH OF KHAN—(1hr. 53m., '82) Reviewed in this issue. PG. 24, 33, 72, 80, 104, 111, 118, 205, 225, 231, 305, 408, 410, 423, 426, 450, 517, 519, 529, 531, 541, 567, 573, 602, 606, 616, 625, 628, 651, 664, 701, 706, 714, 719, 722, 732, 744, 750, 751, 772, 775, 791, 796, 805, 807, 811, 823, 829, 852, 862, 878, 884

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. 9, 44, 73, 93, 233, 436, 437, 504, 506, 513, 518, 526, 534, 535, 542, 547, 554, 574, 607, 612, 625, 645, 666, 718, 724, 789, 795, 817, 818, 830, 840, 848, 858, 861, 882, 885

VISITING HOURS—(1hr. 46m., '82) A suspense thriller set in a hospital. With Lee Grant, William Shatner, Linda Purl and Michael Ironside. Dir. Jean-Claude Lord. R. 30, 54, 203, 234, 303, 412, 424, 428, 518, 541, 552, 558, 567, 603, 615, 627, 632, 706, 714, 719, 730, 743, 758, 791, 805, 829, 841, 878

WRONG IS RIGHT—(1hr. 59m., '82) A frenetic farce about terrorists, a mad Arab king, an arms smuggler, an ineffectual health-nut American president, a jivy black female vice-president, nuclear blackmail, the perversion of TV journalism into entertainment, and about a hundred other things, all central to the survival of our civilization, that happened to be passing in recent years through the sorely troubled but shallow mind of the veteran writer-director Richard Brooks. Brooks wants to be Stanley Kubrick, but his satirical thrusts at the craziness of international politics quickly degenerate into clownishness, and he can't restrain a natural blowhard's temperament. As the TV-correspondent hero, a glib, can-do guy, Sean Connery is miscast and distinctly uneasy charging in and out of embassies and through herds of rampaging elephants with a camera on his shoulder. With George Grizzard, G.D. Spradlin, Henry Silva and Katharine Ross. PG. 76, 93

Revivals

ALTERED STATES—(1hr. 43m., '80) Feverish, extravagant, deeply absurd, but also a great deal of fun. William Hurt plays the strapping young Ph.D., Eddie Jessup, a pioneer in psychic research. This hip Dr. Frankenstein, who turns himself into a monster, trips out in isolation tanks and takes part in sacred Indian drug rituals in Mexico. Drug-induced visions come crashing in on him—an assaultive mixture of religious, erotic, and animal imagery. Paddy Chayefsky, who wrote the screenplay, and Ken Russell, who directed, are two preposterous blowhards whose peculiar talents (verbal and visual hyperbole) are oddly suited. With Blair Brown as Hurt's wife. 13

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. 788

BAND OF OUTSIDERS—(1hr. 35m., '66) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sammy Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. 95

BREAKER MORANT—(1hr. 42m., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners. The British put Morant and his fellow officers on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production—the fighting sequences are fierce, the acting virile and commanding. With Jack Thompson and Edward Woodward. Directed by the Australian Bruce Beresford. 13

CABIN IN THE SKY—(1hr. 39m., '43) A silly story about churchgoing-versus-hellraising folk, this all-black Vernon Duke musical is one of the few that provided a showcase for the tragically wasted talents of black performers. Eddie Anderson is an engagingly comic ne'er-do-well and a very young Lena Horne an irresistible sinner, but the keystone of the movie is the tremendous Ethel Waters, radiant in such numbers as "Happiness Is Just a Thing Called Joe" and "Taking a Chance on Love." The marvelous score also includes "Honey in the Honeycomb," the title song, and, in a show-stopping number, a dazzling John Bubbles doing his specialty "That's Why They Call Me Shine." Dir. Vincente Minelli. 95

CLOCKWORK ORANGE, A—(1hr. 45m., '71) Stanley Kubrick at his splashiest, most superficially aggressive, and effect-ridden worst, with neither the verbal values of the Burgess novel nor the human values inherent in the story captured and created on screen. Sensation seekers may derive some simplistic satisfactions; others are likely to lament the waste, the *waste*, the WASTE. Starring Malcolm McDowell. 91

CONTEMPT—(1hr. 43., '64) In French, Eng. subtitles. Moviemaking on the Riviera is the subject for one of the more perverse and intriguing of Jean-Luc Godard's pictures. Michel Piccoli is the screenwriter and Brigitte Bardot his contemptuous wife; Jack Palance the arrogant producer; Fritz Lang a great director trying to make a film from Homer. Slow, very slow, but worth the trouble. 47

DAWN OF THE DEAD—(2hrs. 5m., '79) More or less a sequel to George Romero's cult-classic horror film, *Night of the Living Dead*. This time the ghouls invade a huge shopping mall and are killed by the dozen on a non-stop turkey shoot. Some have interpreted the film as a satire on American consumerism, which is straining a bit. 32, 512, 806

DEER HUNTER, THE—(3hrs. 3m., '78) A vivid, large-scale saga of small-town working-class friends who are subjected to the dislocating weirdness and uncontrollable savagery of the Vietnam war. Ambitious and worth seeing, but often muddled. With Robert De Niro, Christopher Walken, John Savage, John Cazale and Meryl Streep. Dir. Michael Cimino. 13

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. 91

DRACULA (1979)—(1hr. 55m.) Literal-minded and violent, this overblown version of the story features a super-abundance of lush, dark, looming visual effects—the cinematic equivalent of purple prose. Frank Langella, meanwhile, consistently underplays and is a bit impersonal. See it if you like old-fashioned horror movies—not if you're looking for style or wit. With Laurence Olivier. Dir. John Badham. 4

EASY RIDER—(1hr. 34m., '69) Emblematic of the decade that formed its underlying concerns, *Easy Rider* is at once romantic and paranoid and a continuation of the American "road" movie genre. Peter Fonda and Dennis Hopper play two hippie drug dealers who take off on a cross-country motorcycle trip that ends in death and disillusionment. The cinematography by Laszlo Kovacs is superb, and the score by various rock artists (including Jimi Hendrix and the Byrds) contributes to the restless, driving rhythm of the movie. Jack Nicholson is great as a drunken Southern lawyer on the lam. Produced by Fonda and directed by Hopper. 10

FIVE EASY PIECES—(1hr. 48m., '70) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family in Oregon and the scapegrace son who works as an oil rigger and lives with a waitress and finally gives up altogether. Jack Nicholson is impressive part of the way, Lois Smith is marvelous as his sister, and Laszlo Kovacks's cinematography is dazzling. Dir. Bob Rafelson. 10

GIRL FRIENDS—(1hr. 28m., '78) A low-budget independent feature about a young New Yorker aspiring to become a creative photographer and self-assured woman. It's a mood piece, but the moods aren't powerful enough to really affect our emotions. With Melanie Mayron. Dir. Claudia Weill. 11

HEART OF GLASS—(1hr. 33m., '77) In German, Eng. subtitles. Sepp Muller and Volker Prechtel star in Werner Herzog's ponderous allegorical film about the owner of a glass factory who becomes obsessed with finding the lost formula for a precious ruby-colored glass. Shot in Bavaria, Switzerland, Utah, Wyoming, Alaska and Ireland. 2

IF. . .—(1hr. 51m., '68) A masterful film about cruelty and psychological oppression in a traditional British boys' school. With Malcolm McDowell, David Wood, Richard Warwick and Christine Noonan. Dir. Lindsay Anderson. 7

LA CHINOISE—(1hr. 35m., '68) In French, Eng. subtitles. Jean-Luc Godard at his best. A group of snotty Paris kids start a Maoist cell and play at political assassination. With Anne Wiazemsky and Jean-Pierre Léaud. 2

LAST WALTZ, THE—(1hr. 55m., '78) The 1976 farewell concert of the Band, stunningly filmed and effectively recorded, counterpointed offstage by the Band's reminiscences about the excitement and tedium of life on the road. Electricity-charged performances by the group and a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Neil Diamond, Muddy Waters, Eric Clapton and Ringo Starr. Dir. Martin Scorsese. 4

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. 788

MASCULIN/FEMININ—(1hr. 43m., '66) In French, Eng. subtitles. This incredibly charming comedy by Jean-Luc Godard (not known for charm) is about dating and courtship rituals among Parisian youths in the sixties—"the children of Marx and Coca-Cola." Godard captured evanescent cultural styles with such precision and love that his movie now seems like a 16th-century lyric poem—an expression of a lost age. 95

MIDNIGHT COWBOY—(2hrs., '69) Jon Voight and Dustin Hoffman are dazzling in John Schlesinger's film. Based on James Leo Herlihy's compassionate and comic novel about loners and hustlers in New York. 39

MURDER AHOY—(1hr. 33m., '64) The plot is flimsy, but Dame Margaret Rutherford, as Agatha Christie's Miss Marple, is a joy to watch. Lionel Jeffries stands out among the supporting actors. Dir. George Pollack. 10

MURDER AT THE GALLOP—(1hr. 24m., '63) A lively, amusing Agatha Christie mystery, with Miss Marple delightfully played by Dame Margaret Rutherford. Based on *After the Funeral*. Dir. George Pollack. 10

MY BRILLIANT CAREER—(1hr. 41m., '80) In 1890s Australia, a proud, strong-willed girl (Judy Davis) rejects conventional female roles and struggles to become a writer. This first feature by Gill Armstrong (a woman) is a little too pat, and much of it is stiffly staged, but it's worth seeing for the performance of Davis, a freckled fire-breather, and for the immense, silent landscapes. 13

NEXT STOP, GREENWICH VILLAGE—(1hr. 52m., '76) Paul Mazursky here waxes nostalgic over his youth in the Village of the fifties. Larry (Lenny Baker) is a nice Jewish boy surrounded by Village characters and a fierce mother who descends on him with food and lamentations. He's got girl-friend problems and heavy career ambitions too. Funny, and consistently entertaining. With Ellen Greene and Shelley Winters. 47

NIJINSKY—(2hrs. 9m., '80) A factually dubious account of the great dancer's descent into madness—director Herbert Ross suggests that Nijinsky was destroyed by vindictive homosexuals, not that his mental instability was a lifelong problem. Lavish, heavy, and unimaginative, like a thirties MGM superproduction. With George de la Pena, Alan Bates and Leslie Browne. 7

ORCHESTRA REHEARSAL—(1hr. 10m., '79) In Italian, Eng. subtitles. A symphony orchestra begins rehearsing a piece by Nino Rota, and the rehearsal slowly falls to pieces—the conductor throws fits, the musicians' union makes trouble, the players become quarrelsome and disrespectful. Apparently the collapse is intended as a metaphor for the unraveling of Western civilization, but as a metaphor it's both facile and unsuggestive. A clear failure. Dir. Federico Fellini. 2

SALO—(1hr. 57m., '77) In Italian, Eng. subtitles. An acutely distasteful transposition of de Sade's *120 Days of Sodom* to a Fascist retreat in occupied Italy. It never pretends to be anything other than an extended, graphic depiction of various forms of torture and (mostly homo-) sexual abuse. Dir. Pier Paolo Pasolini. 7

THIRD MAN, THE—(1hr. 47m., '50) A tense, thrilling manhunt drama set in Allied-occupied Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Valli, Orson Welles and Trevor Howard. Dir. Carol Reed. 47

TIN DRUM, THE—(2hrs. 22m., '80) In German, Eng. subtitles. An anguished fable of modern European dislocation—social collapse, family brutality, the rise of Nazism—told through the prism of a little boy's experience. The boy is so repelled by the bestiality around him that he decides, at the age of three, to stop growing. Many of the strongest scenes express simple disgust at the ordinary crudities of lower-middle-class life. The movie shakes us, but its anger and disgust seem aimed at the wrong targets. Adapted from the Günter Grass novel. Dir. Volker Schlöndorff. 4

ZERO FOR CONDUCT—(40m., '33) A short, satirical, fascinating, and highly influential film set at a boys' boarding school, presenting an adult's world as seen through a child's eyes. It is, with *L'Age d'Or*, one of the two great classics of anarchist filmmaking. Dir. Jean Vigo. 10

THEATER

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

CHGT **Chargit. Telephone** charge to major credit cards.

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Broadway

Previews and Openings

Monday, June 14

PLAY ME A COUNTRY SONG—Mary Gordon Murray and Jay Huguely in a new country and western musical which takes place at a Colorado truck stop. Book by Jay Broad; music & lyrics by John Briggs and Harry Manfredini; choreographed by Margo Sappington; directed by Milton Moss. Previews now prior to a 6/24 opening. Preview prices $14-$19. After opening Mon.-Sat. at 8, Sat. at 2, $20-$29; Wed. at 2, $17-$25. **Virginia** (formerly the ANTA Theater), 245 W. 52nd (246-6270). 2hrs., 10 min. All major credit cards.

Friday, June 18

CLEAVAGE—A musical about marriage and relationships, with book, music, and lyrics by Buddy and David Sheffield; directed by Rita Sheffield. Nine singer/dancer/actors, accompanied by a 4-man band, perform the work. Title refers to a biblical verse. Previews start 6/18 prior to a 6/23 opening. Mon.-Sat. at 8, $23-$25; Wed. & Sat. at 2, $20-$23. **Playhouse Theater,** 359 W. 48th (489-9237). 2 hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$35; Wed. at 2, $16-$25. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

THE BEST LITTLE WHOREHOUSE IN TEXAS—Welcome Back! A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Carlyn Glynn as the proprietress. Mon.-Sat. at 8, Sat. at 2, $20-$30. Wed. at 2, $18-$28. **Eugene O'Neill Theater,** 230 W. 49th (246-0220). 2 hrs., 40 min. Credit cards.

BEYOND THERAPY—John Lithgow and Dianne Wiest in Christopher Durang's comedy about two people who meet through a personal ad in a newspaper; directed by John Madden. Mon.-Thurs. at 8, Sat. at 2; $16-$22.50. Fri. & Sat. at 8, $18.50-$25. Wed. at 2, $14.50-$20. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 10 min. All major credit Cards.

BLUES IN THE NIGHT—A musical, conceived and directed by Sheldon Epps, about three women singers (two black and one white) in the 1930s with the action taking place in a sleazy Chicago hotel; starring Leslie Uggams, Debbie Shapiro, and Jean DuShon. Music and lyrics by Harold Arlen, Alberta Hunter, Johnny Mercer, Andy Razaf, Bessie Smith, and Benny Goodman. Tues.-Thurs. at 8, Wed. & Sat. at 2, $19-$22; Fri. & Sat. at 8, Sun. at 3, $21-$24. **Rialto,** Broadway & 43rd St. (354-5247). 2 hrs., 10 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $25-$35; Fri. and Sat. at 8, $27.50-$40, Sat. at 2, Sun. at 3, $22.50-$32.50; Wed. at 2, $20-$30. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Mon., Wed. & Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. Thru 6/27. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $22.50-$30; Fri. & Sat. at 8, $25-$32. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3; Fri. & Sat. at 8, $25.50-$35; thru 6/30. On 6/30 only, perf. starts at 7 p.m. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. ●

MASTER HAROLD...and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, Zakes Mokae, and Danny Glover. The play is wonderful, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Tues.-Thurs. at 8, Sat. at 2, $17-$27.50; Fri. & Sat. at 8, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

MEDEA—Zoe Caldwell, Judith Anderson, Mitchell Ryan, and Pauline Flanagan in the Robinson Jeffers adaptation of Euripides' play; directed by Robert Whitehead. With Paul Sparer, Don McHenry, Peter Brandon, Harriet Nichols, Giulia Pagano, and Lucien Douglas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18.50-$28.50; thru 6/27. **Cort,** 138 W. 48th St. (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Karen Akers, Taina Elg, Shelly Burch, Anita Morris, and Lilliane Montevecchi. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. From 6/28, Mon.-Wed. at 8, Sun. at 3, Wed. at 2, $20-$32. Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, $23-$36. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. Credit cards. ● ●

THE PIRATES OF PENZANCE—Gary Sandy, George Rose, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's comedy about an actor and the many women in his life. 6/22-7/14, Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3, $21; Sat. at 8, $24. From 7/15, Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Mon.-Sat. at 8, Wed. & Sat. at 2; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. On 6/29, Raquel Welch takes over the title role for six months. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

ABERCROMBIE APOCALYPSE—Negro Ensemble Company presents Paul Carter Harrison's drama, set in the living room of a mansion and involving the butler/caretaker, a mulatto woman and a mid-twenty-year-old "punk-styled" white man; with Graham Brown, Barbara Montgomery, and Tim Lynch; directed by Clinton Turner Davis. Tues.-Fri. at 8; Sat. at 3 & 8:30; Sun. at 2:30 & 7:30; $9-$14. **Westside Arts Theater,** 407 W. 43rd (757-2410).

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Curtain-raiser is J.M. Barrie's *The Twelve-Pound Look*. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50; thru 9/12. **Roundabout Stage Two,** 307 West 26th (242-7800).

CAST OF CHARACTERS—Revival of creations of Ruth Draper, as interpreted by Patrizia Norcia; including "The Italian Lesson," "The Actress," "A Children's Party," and others; directed by David Kaplan. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $15. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

THE CHALK GARDEN—Revival of Enid Bagnold's charming 1955 drama, with Irene Worth, Constance Cummings, Donal Donnelly, I. M. Hobson, and Sallyanne Tackus, about two formidable women and a lady companion with a secret past; directed by John Stix. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50; thru 6/20. **Roundabout Stage One,** 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Lois de Banzie, W. H. Macy, Ann McDonough, Pippa Pearthree, Remak Ramsay, and John Shea; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

A DRIFTER, THE GRIFTER, & HEATHER MCBRIDE—Musical comedy with book and lyrics by John Gallagher, music by Bruce Petsche; directed by Dick Sasso. Tues.-Sat. at 8, Wed. & Sat. at 2; Sun. at 3. **47th St. Theater,** 304 W. 47th (265-0794).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE FREAK—Granville Burgess's play about psychic/faith healer Edgar Cayce; directed by Stephen Zuckerman. Tues.-Thurs. at 8, Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7:30; $10-$14.50; thru 7/11. **D. Fairbanks Theater,** 432 W. 42nd (239-4321).

HERRINGBONE—David Rounds stars in a new musical by Tom Cone, Skip Kennon, and Ellen Fitzhugh; directed by Ben Levit. Rounds plays nine different roles and Skip Kennon acts as piano player on stage. Tues.-Fri. at 8, Sat. at 7, Sun. at 3 & 8; $10-$12; from 6/16. Playwrights Horizons, **Mainstage Theater,** 416 W. 42nd (279-4200).

JANE AVRIL—Jane Marla Robbins's comedy about the dancer who epitomized the belle epoch, with Robbins as Jane and Kevin O'Connor as Toulouse-Lautrec; directed by Albert Takazaukas. Tues.-Fri. at 8, Sun. at 7, Sat. at 7 & 10, Sun. at 3. Preview prices thru 6/21, $7.50. From 6/22, $14-$18. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

THE LAST LATIN LOVER—Based on Ricardo Halac's play, adapted by Leonard Melfi and Max Ferra, a contemporary comedy delving into the trials and tribulations of a Hispanic-American man, his WASP wife, and his mother. With Rebecca Nelson, Lazaro Perez, and Antonia Rey. Thurs.-Mon. at 8, Sat. & Sun. at 3; $10; thru 6/27. **INTAR,** 420 W. 42nd (279-4200).

LIVINGSTONE AND SECHELE—David Pownall's play about the doctor's attempt to convert an African chieftain to christianity; directed by Will Lieberson. Tues.-Sat. at 8, Sat. & Sun. at 3; $8-$12. **Quaigh Theater,** 108 W. 43rd (221-9088).

LOOKING GLASS—John Vickery stars as Lewis Carroll in a play by Michael Sutton and Cynthia Mandelberg based on the life and fantasies of the writer; directed by David Bell. **Entermedia,** 12th St. & 2nd Ave. (475-4191).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

THE REGARD OF FLIGHT—Bill Irwin stars in an event that pokes fun at theatrical styles and conventions. Thurs.-Sat. at 8, Sun. at 3; $10-$12. **American Place Theater,** 111 W. 46th (247-0393).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare*. **Westside Arts,** 407 W. 43rd (541-8394).

THE SIX O'CLOCK BOYS—Sidney Morris's play, directed by Raymond Homer, starring Vera Lockwood as an aging resident of a welfare hotel. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $10-$15. **Van Dam Theater,** 15 Van Dam St. (675-0498).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Tues.-Sun. at 7:30: $17.50-$20. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (221-6425).

TOTAL ABANDON—Larry Atlas's work-in-progress, directed by Jack Hofsiss, is set in the anteroom of a mid-west courtroom and deals with a young man abandoned by his wife and left with his young son. With Jeffrey DeMunn, John Heard, Michael Lerner, and W.B. Brydon. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15; thru 6/27. **Perry St. Theater,** 31 Perry St. (807-0006).

WITH LOVE AND LAUGHTER—Celeste Holm, Wesley Addy, and Gordon Connell in an evening of theater exploring the relationship between men and women through the words of a galaxy of writers and composers. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $12-$14. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

Theater Companies

ADELPHI FESTIVAL THEATER—Henrik Ibsen's *Ghosts,* starring Kim Hunter and Ron Randell; directed by Peter Bennett. Tues.-Thurs. at 8, Wed. at 2:30, Fri. at 8:30, Sat. at 5 & 9, Sun. at 7; $8.75-$15; thru 6/27. **Adelphi University,** Garden City, N.Y. (516-741-2314).

ATA PLAYWRIGHTS FESTIVAL—Lanie Robertson's *Insanity of Mary Gerard,* 6/16-19. Norman Rhodes's *Malcolm's Muse,* 6/23-26. Debra Millar's *Horizontal Lines,* 6/30-7/3. Bruno Knopka's *Season,* 7/7-10. $4. **ATA Annex,** 314 W. 54th (581-3044).

CIRCLE REPERTORY—Jules Feiffer's new comedy, *Think Piece,* about a woman's efforts to keep from drowning in a sea of trivia; directed by Caymichael Patten. $13-$17.50; thru 7/4 (call theater for specifics). **Circle Rep,** 99 7th Ave. So. (924-7100).

DOUBLE IMAGE THEATER—Harry Kondoleon's four plays: *The Cote d'Azur Triangle* and *Self Torture and Strenuous Exercise,* Wed. & Fri. at 8, Sat. at 10, Sun. at 3. *The Fairy Garden* and *Andrea Rescued,* Thurs. at 8, Sat. at 3 & 7; $4; thru 6/20. **John Jay College,** 444 W. 56th (245-2489).

JEWISH REPERTORY THEATER—*Vagabond Stars,* a new musical in English about making it in America in the early 1900s; by Nahma Sandrow, Raphael Crystal, and Alan Poul; directed by Ran Avni. Wed., Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7; $7; thru 6/27. **YM-YWHA,** 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—Els Joglars, a Catalan theater group from Spain, in *Olympic Man Movement,* directed by Albert Boadella. (In English.) 6/15-27 at 7:30; Sun. at 3. **La Mama,** 74A E. 4th St. (475-7710).

LION THEATER COMPANY—Brecht's *The Caucasian Chalk Circle,* directed by Gene Nye; in repertory with *Romeo and Juliet* and *Kitty Hawk;* thru 6/27. Call theater for dates. **Lion Theater,** 422 W. 42nd (279-4200).

MANHATTAN PUNCH LINE—Thurs.-Sat. at 8, Sun. at 3, Mon. at 8; $6; thru 6/14—Clifford Goldsmith's 1939 comedy, *What a Life*. **Theater,** 260 W. 41st (921-1455).

MANHATTAN THEATRE CLUB—Glenn Close stars in George Moore's *The Singular Life of Albert Nobbs,* adapted and directed by Simone Benmussa, tells of the perfect waiter, who never drinks, smokes, or flirts with the chambermaids. BUT he has a secret. Mon.-Thurs. at 8, Fri. at 7 & 10, Sat. at 3:30 & 8; $16-$18. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15. **Theater Four,** 424 W. 55th (246-8545). (See *Abercrombie Apocalypse* in off-Broadway listing.)

PLAYWRIGHTS HORIZONS—Peter Evans in Jonathan Reynolds' *Geniuses* is a thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Guttierez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Sat. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $10-$12; thru 6/14. At the Mainstage. **Theater,** 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera;* Vicente Lleo's *Le Corte de Faraon,* Carballido's *Te Juro Juana Que Tengo Ganas* in Spanish, in repertory thru June; $7-$8. From 6/17, Neil Simon's *El Ultimo Don Juan* joins the rep. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Victorian Music Hall; Phyllis Craig's *Bargain for Murder, Revenge Is Sweet,* Gaslight and *Murder One*. Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Barrie Keeffe's *Barbarians,* about three London teenagers, unable to get work, who try to smash their way into a meaningful existence. Thurs.-Sun.; $6; thru 6/27. **Soho,** 19 Mercer St. (925-2588).

TROUPE THEATER—Machiavelli's *Mandragola,* about medieval cuckoldry, in the downstairs theater, Thurs.-Sat. at 8, Sun. at 3; thru 7/4. Bernard Shaw's *Arms and the Man,* about heroism and romance, in the upstairs theater, Thurs.-Sat. at 8, Sun. at 3; $4; thru 7/4. **Troupe,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AFTER YOU'VE GONE—Marjorie Kellog's love triangle set in a Hamburg hotel room, featuring Lily Lodge and Sylvia Short, directed by Jason Buzas. Thurs.-Sat. at 8, Sun. at 3; $6; thru 6/20. **Actors Rep,** 303 E. 44th (687-6430).

ARSENIC AND OLD LACE—Revival of the Joseph Kesselring's thriller/comedy, directed by Ellyn Grant and Michael Gibbens. Thurs.-Sat. at 8; $5; 7/15-8/7. **Fifth Ave. Playhouse,** 184 Fifth Ave. (243-8900).

ATTENDIN' SKELETONS—James Arlington Jones's play about a family's love and hate for each other; directed by Ron Wentz. Thurs. & Fri. at 8, Sat. at 7:30 & 10:30, Sun. at 3 & 7:30; $6, $8; thru 6/30. **Studio R,** 134 W. 28th (675-0006).

BEFORE WE SLEEP—Marjorie Ramirez's play in which a man and a woman compete against each other in a love-hate relationship trying to determine who's stronger. Fri. & Sat. at 8, Sun. at 3; $5; thru 6/27. **Theater 22,** 54 W. 22nd (724-7400).

CAPRICIOUS MARIANNE—Alfred de Musset's play, translated and directed by Pablo Vela, about the infidelity of women (humph!). Thurs. & Fri. at 8:30; Sat. at 7:30 & 10:30; $4; 6/17-7/10. **9th St. Theater,** 309 W. 9th St. (677-4158).

CHICAGO CITY LIMITS—Musical comedy revues, half set, half created from audience suggestions. Wed. & Thurs. at 8, Fri. & Sat. at 8 & 10; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

DEAD END KIDS—A Mabou Mines production conceived and directed by Joanne Akalaitis. Tues.-Sun.

at 8, Sun. at 3; $8; thru 6/20. **Public Theater,** 425 Lafayette St. (598-7150).

THE DITCH—Jakov Lind's radio drama, *Anna Laub,* adapted and directed by Ann Scofield, about seven characters who inherit the ruins of a world that once was. Wed.-Sun. at 8, Sun. at 3; $6, $7; thru 6/20. **Theater of the Open Eye,** 316 E. 88th (534-6909).

DIVINE HYSTERIA—Anthony Curry's comedy, directed by William Ellis, about the final 24 hours before the end of the world. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12-$16. **Nat Horne Theater,** 440 W. 42nd (279-4200).

DOUBLE BILL—Moliere's *A Doctor in Spite of Himself* and Racine's *Andromache*. Thurs.-Sat. at 8, Sat. at 3; $4; thru 6/19. **Grace and St. Paul Lutheran Church,** 123 W. 71st (757-6300).

DOUBLE BILL—Murray Osborn's *The Altoona Y* and *Falling Apart;* both directed by Kannan Menon. Fri. at 8, Sat. & Sun., 5 & 8; $4; thru 6/20. **Goddard Theater,** 647 Columbus Ave. (864-5941).

DOUBLE BILL—Political musical comedy revues: *Off the Wall Strikes Back,* Tues.-Fri., Sun. at 9. *Freedom Ain't No Bowl of Cherries,* Thurs. & Sat. at 8. $4; thru 6/29. **Truck and Warehouse,** 79 E. 4th (254-5060).

THE DREAM KEEPER SPEAKS: *The World of Langston Hughes*—John S. Patterson does a thinking man's vaudeville turn based on the poetry of Langston Hughes. Fri.-Mon. at 8, 6/11-14; Thurs.-Sun. at 8, 6/17-20, 24-27; $6. **Classic Theater,** 114 W. 14th St. (636-4120).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREEDOM OF THE CITY—Brian Friel's tragicomedy of the troubles in Northern Ireland; directed by Ron Daley. 6/12-14, 17-21, 24-27 at 8; $5. **Ten Ten Players,** 1010 Park Ave. (288-3246).

THE FURTHER INQUIRY—Ken Kesey's courtroom comedy fantasy based on a trip the author and his friends took across America in a 1939 International school bus; augmenting the action is the music of the The Grateful Dead; directed by Brandwell Teuscher. Wed.-Sat. at 8 (6/16-19); (6/23-26); $4. **American Renaissance,** 112 Charlton St. (869-3981).

GAS STATION—Shelby Buford, Jr.'s tale of terror set in a deserted gas station in the San Fernando Valley; directed by Robert Fuhrmann. Fri.-Mon. at 8; $6; thru 6/14. **V.A. Smith Chapel,** 6th Ave. & 20th (674-0057).

THE HAIRY APE—Eugene O'Neill's drama about a man demanding his place in a hostile world; with Anthony Matteo, Andy Murphy, Amy Greenhill; directed by Rob Mulholland. 6/16, 19, 26 at 7; 6/17, 18, 23-25 at 8; $4 (also O'Neill's *Hughie* on 6/16 and Saturdays). **Studio Theater,** 32 Washington Pl. (598-3067).

HARD TIMES—A dramatization of Dickens's novel, adapted and directed by Thomas Luce Summa, starring Roger Middleton. Tues.-Sun. at 8, Sun. mat. at 3; thru 6/14. **National Arts Club,** 15 Gramercy Park South (679-7575).

HOME REMEDIES—Paul Minx's comedy about a mother with acting aspirations and unsympathetic children; directed by David Irving. Thurs.-Sun. at 8; $4; from 6/16. **Actors Outlet,** 120 W. 28th (869-3981).

HOTEL FOR BROKENHEARTED GRANDMOTHERS—Mildred Tencher's comedy about elderly people living in a West Side hotel; directed by John Whyte. Thurs.-Sat. at 8, Sun. at 3; $4; thru 6/20. **Chernuchan Theater,** 314 W. 54th (581-3044).

IF THIS ISN'T LOVE—Sidney Morris's romantic comedy, directed by Leslie Irons, about two men who fall in love in the 50s. Thurs., Fri., Sun. at 8:30; Sat. at 7 & 10; $5; thru 7/4. **Shandol,** 137 W. 22nd (869-3981).

KING LEAR—Shakespeare's tragedy; directed by James Jennings. Wed.-Sat. at 8; $5; thru 6/26. **ATA,** 314 W. 54th (580-3044).

THE LADY AOI—Drama written by Yukio Mishima for contemporary Noh-theater and American actors; directed by Kensuke Haga. With Antonia Banewicz, John Mollard, Diane Van Beuren, Brenda Lynx, and Gerri Igarashi. 6/16-19, 22-26 at 8, 6/20 & 27 at 3; $5. **28th St. Playhouse,** 120 W. 28th (869-3981).

THE LEGAL MACHINE—Alfonso Vallejo's surrealistic black comedy starts when a letter is discovered on the corpse of a man convicted and executed for murder. Thurs.-Sat. at 8, Sun. at 4; $5; thru 6/19. **Theater-at-St. Clement's,** 423 W. 46th (246-7277).

LIFE IS NOT A DORIS DAY MOVIE—Denny Dillon, Boyd Graham and Mary Testa in a musical revue with book and lyrics by Boyd Graham music by Stephen Graziano; directed by Norman Fene. And it's all about breaking into show business. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15. **Top of the Gate,** 162 Bleecker St. at Thompson (475-5120).

LOVE—Carolyn Rodger's play, conceived and directed by Shauneille Perry with Yvette Hawkins, Judy Dearing, Andre Robinson, and Leone Thomas. Thurs. & Fri. at 7:30; Sun. at 3; $5; 6/17-20. **New Federal Theater,** 466 Grand St. (598-0400).

MARATHON '82—15 new one-act plays are presented in 4 series. Wed.-Sun. at 7:30, Sat. & Sun. at 2:30; $10; thru 6/21. **Ensemble Studio,** 549 W. 52nd (247-4982).

MERCENARIES—James Yoshimura's play, directed by Margot Lewitton, which traces the fates of three Americans on a Caribbean Island. Tues.-Sun. at 8, Sun. mat. at 3; $8; thru 6/27. **Interart Center,** 549 W. 52nd (279-4200).

THE MORAL MAJORITY—A multimedia performance piece by the Pandemonium Group dwelling on the question of moral choice; directed by Charles Frederick. 6/18-20, 25-27, 7/9-11, 16-18 at 7:30. **St. Paul's Chapel,** Columbia University, 116th St. & Bdway (757-5583).

A MURDER IS ANNOUNCED—An Agatha Christie thriller, directed by Martha Farrar. Mon., Thurs.-Sat. at 8, Sun. at 3; 6/24-7/18. **New World Theater,** 219 Second Ave. (674-9414).

MURDER ON THE NILE—Agatha Christie's suspense thriller, directed by Fred Weiss. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; 6/17-7/11. **Apple Corps Theater,** 601 W. 51st (664-0027).

NICE GIRL—Robert Patrick's play about a small-town woman and her family in 1967 New Mexico; directed by Jonathan Silver. Thurs.-Sun. at 8; thru 6/27. **Theater for the New City,** 162 Second Ave. (254-1109).

OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELIN' SO SAD—Arthur Kopit's play, directed by Susan Atkinson. Evenings at 8, Sun. at 3; $4; thru 6/14. **Terrace Theater,** 23 W. 73rd St. (16th floor) (789-1293).

ONE-ACT PLAYS—Virginia Aurthur's *Don't Sit Under the Apple Tree,* and Harold Pinter's *A Slight Ache;* directed by Thomas Farrington. 7/9-10 at 8. **Theater 22,** 54 W. 22nd (255-0840).

THE PROPHETS—Slawomir Mrozek's play about the problems of a ruthless ruler who plans to produce a prophet to control the unruly mob outside his palace. Plus a small satire, *Striptease*. Both directed by Paul Czolczynski. 6/16-27 at 8 (exc. Sun. at 3 & 7, and 6/22 & 23 which are dark); $4. **No Smoking Playhouse,** 354 W. 45th (OR 9-7575).

REQUIEM POR YARINI—Spanish performances of Carlos Felipe's Cuban tragedy, directed by Doris Castellanos. Fri. at 8, Sat. at 3 & 8, Sun. at 6; from 6/18. **Heckscher Theater,** 1230 Fifth Ave. (757-3260).

SOMETHING RICH AND STRANGE—Three one-acters: Alicia Lambert's *The Race,* Ralph Falco's *The Key and the Wall,* and Norman Rhodes's *When Roses Fade*. Thru 6/19 (call theater for specifics). **New Playwrights Theater,** 152 W. 66th (879-3184).

SOMETHING UNSPOKEN—Tennessee Williams's drama about a wealthy aged spinster and her widowed secretary; with Lila Gaynes and Mary Grace; directed by Anthony Osnato. Plus *The Mustard Tree,* a musical drama by Howard Brown with music by Woodward Regan. Fri. & Sat. at 8, Sun. at 3; $5; thru 6/20. **Seventh Sign,** 263 W. 86th (663-2648).

SPRING'S AWAKENING—Frank Wedekind's drama of adolescence and dawning sexuality, adapted and directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $6; thru 6/20. **Alvina Krause Theater,** 306 W. 38th (564-3293).

TEVYE—Sholom Aleichem's play about a poor milkman and his five daughters, performed in Yiddish, with a detailed synopsis in English, performed by the Yiddish Drama Group of Montreal; directed by Dora Wasserman. 6/26 at 8:30, 6/27 at 1 & 4; $8-$12.50. **92nd St. Y,** Lexington at 92nd (427-4410).

TOUCHED—Stephen Lowe's drama about the real victims of WW II, the women left behind; directed by Richard Seyd. Thurs.-Sat. at 8, Sun. at 5; $4; thru 6/20. **Wonderhorse,** 83 E. 4th (869-3981).

WEEDEN, FINKLE & FAY—A comedy revue with an award-winning comedy group, directed by Mark Zeller. Saturday nights in June and July at 8:30; $6. **78th St. Theater Lab.** 236 W. 78th (595-0850).

WHITE-WALLED BABES—Sue Weinstein's play, directed by Andra Weddington, is termed a psychological mystery. 6/17-19 at 8; $6. **Storefront Blitz,** 506 W. 42nd (244-3575).

THE WILDE SPIRIT—One-man show written and performed by Kerry Ashton, showing the many sides of Oscar Wilde. Wed.-Sat. at 8; $5; thru 6/26. **Theatre Off Park,** 28 E. 35th (679-6283).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

GLEN BAXTER—Humorous drawings using cartoon characters, thru 7/2. Jacobson/Hochman, 24 W. 57th (581-8346).

BARTON BENES—Archives and collections, thru 7/3. Markel, 50 W. 57th (581-1909).

CHRISTOPHER BOLLINGER—Kinetic sculpture, thru 7/3. Katzen, 11 E. 57th (759-6292).

STANLEY BOXER/DAVID HOCKNEY—Thick impasto strokes of luscious color/Portraits, figures composed of a mosaic of Polaroids. Thru 6/25. Emmerich, 41 E. 57th (752-0124).

WILLARD DIXON/PETER LOFTUS—Large-scale, panoramic northern California landscapes/Close-up, textural landscapes. Thru 6/30. Fischbach, 29 W. 57th (759-2345).

JACK EARL—New ceramic sculpture including portraits, thru 6/29. Portnoy, 56 W. 57th (757-0461).

SHEILA GARDNER—Paintings for the first time in New York City, thru 6/30. Tatistcheff, 38 E. 57th (888-1599).

FRANK GEHRY—Models and drawings by this California architect plus "rough edges" furniture, thru 7/13. Protetch, 37 W. 57th (838-7436).

HAROLD GREGOR/IDA LORENTZEN—Works on paper/Paintings. Thru 6/23. deNagy, 29 W. 57th (421-3780).

HITCH LYMAN/ST. CLAIR SULLIVAN—Watercolors of Greece and Turkey/Dancing figures in oils. Thru 6/30. Kornblee, 20 W. 57th (586-1178).

ELIE NADELMAN—100th anniversary of this elegant, sophisticated sculptor, thru 7/1. Zabriskie, 29 W. 57th (832-9034).

MARIA LOUISA PACHECO—A memorium for this Bolivian artist, thru 6/30. Signs, 37 W. 57th (752-0273).

MIMMO PALADINO—Delicate monochromatic drawings using personal symbols, thru 6/30. Multiples, 24 W. 57th (755-3520).

SUSAN RODGERS—Delicate metal sculpture and the picture plane, thru 6/26. Touchstone, 29 W. 57th (826-6111).

JOHN TERELAK—Contemporary American Impressionist landscapes, thru 6/30. Grand Central, 24 W. 57th (867-3344).

Madison Avenue and Vicinity

KAREL APPEL—Whimsical hand-painted sculpture, acrylics on embossed paper, lithos, thru 7/3. Rolly-Michaux, 943 Madison (535-1460).

PAULA BUCKWELL—English realist interiors and portraits, thru 6/25. Pfeifer, 825 Madison (737-2055).

JOSEPH CORREALE—Realist still lifes in watercolors, graphics, thru 7/2. Felice, 141 E. 56th (752-7567).

ROBERT DONLEY—Social statements in multiple view, naive perspectives, some of New York City, thru 7/30. Knowlton, 19 E. 71st (794-9700).

GEORGE EISLER—Drawings illustrating Isaac Bashevis Singer's New York, thru 6/25. Austrian Institute, 11 E. 52nd (759-5165). Mon.-Fri. 10-5.

GARY T. ERBE—Meticulously detailed objects in ambiguous space, thru 6/19. Alexander, 996 Madison (472-1636).

SHEILA GIRLING—Bold color, shape, and ground abstractions, thru 6/30. Acquavella, 18 E. 79th (734-6300).

DANA GORDON—Landscape memories and metaphors in oils, thru 6/26. Ericson, 23 E. 74th (737-6155).

MICHAEL HEIZER—Three sculptures using rocks, a metal box, and beams, thru 6/19. Fourcade, 36 E. 75th (535-3980).

MARGIE JERVIS AND SUSIE KRASNICAN/TOM MCGLAUCHLIN—Flat, cut, and fused sheet glass sculpture/Prism cut vessels in glass. Thru 6/30. Heller, 965 Madison (988-7116). Mon.-Sat. 11-6.

MARGARET PRIEST—Meticulous architectural fantasies, thru 7/9. Waddington, 1044 Madison (861-0600).

EDWARD SCHMIDT—Recent paintings and drawings, thru 7/16. Schoelkopf, 825 Madison (879-4638). Mon.-Fri. 10-5.

KATSUKAWA SHUNSHO (1726-1793)—The Kabuki in woodblock prints, thru 7/31. Ronin, 605 Madison (688-0188).

RANDALL TIMMONS—Recent paintings, thru 6/30. Lerner-Heller, 956 Madison (861-9010).

TOD WIZON—Highly colored semi-abstract landscapes, thru 6/16. Willard, 29 E. 72nd (744-2925).

SoHo

BENNETT BEAN/C. ANDREE DAVIDT—Painterly vessels in ceramic/Metal constructions. Thru 6/27. Heller, 71 Greene (966-5948).

GARTH BENTON—Surrealist situations, thru 6/27. Jack, 138 Prince (966-4235).

CORAL BOURGEOIS—Flashing lights, cut-out figures contained in glass enclosures, thru 7/3. Inroads, 150 Mercer (226-6622).

RONALD BOVARD/DOMINICK LOMBARDI—Iconic landscapes/Tortured couples, distorted cities. Thru 7/1. Westbroadway, 431 W. Broadway (966-2520).

PETER BRADLEY—Tactile surfaces of paint over formular chips, thru 6/20. Dyansen, 122 Spring (226-3384).

PAUL BRASLOW—Abstract sculpture, thru 6/25. Weston, 149 Mercer (226-4141).

TROY BRAUNTUCH/MATT MULLICAN—Shadowy photographic drawings/Drawings, signs, and banners. Thru 6/30. Boone, 420 W. Broadway (966-2114).

VICTOR BURGIN/GWENN THOMAS—Fragmentary texts and images based on Freud/Photos and oils on board. Thru 6/19. Weber, 142 Greene (966-6115).

PAUL CAMPBELL/PETER HILL—Assembled still lifes in mono-tinted black-and-white photos/Two-tone compositions in pastel oil colors on geometrical plywood constructions. Thru 6/26. 49th Parallel, 420 W. Broadway (925-8349).

DALE CHIHULY/ITALO SCANGA—"The Macchia Series" in glass/A new series of sculpture. Thru 6/26. Cowles, 420 W. Broadway (925-3500).

ALVARO GARCIA—Writhing expressive figures in large format, thru 7/3. Cayman, 381 W. Broadway (966-6699).

JUAN GONZALEZ/BILL MARTIN—Portraits or self-portraits in landscapes or interiors/Tondos of magical details of rock crystals, honeycombs in landscapes. Thru 7/9. Hoffman, 429 W. Broadway (966-6676).

KEITH HARING/DENNIS OPPENHEIM—Altered posters of Elvis and Marilyn/A hallucinating structure using colliding particles emitted by rockets. Thru 6/26. Bonlow, 150 Greene (925-4482).

BETTY HOLLIDAY—Drawings and paintings "in concert," thru 6/20. Central Hall, 386 W. Broadway (226-9215).

DIANE KAISER—Recent sculpture and wall reliefs, thru 6/23. Soho 20, 99 Spring (226-4167).

ELAINE NORMAN/MICHAEL PHILLIPS—Pencil colored photos/Expressionist canvases. Thru 6/30. Marino, 489 Broome (431-7888).

BILL TARR—Large scale tree sculptures in a forest environment, small bronzes, thru 6/30. Gallery, 112 Greene (966-3864).

EDIE VONNEGUT—"Angels in Dirty Places," thru 6/20. Central Falls, 478 W. Broadway (533-9481).

Other

MARY ELLEN DOYLE—Architectural images in watercolors, thru 6/30. New School, 66 W. 12th (741-5687). Mon.-Fri. 10-5.

FRAN DROPKIN—Expressionist beaches, thru 6/20. Zoma, 327 Columbus (595-0500).

JACQUELINE FREEDMAN/MEL KATZ—Primitive dwellings of the southwest as inspiration/Polyester over wood wall sculpture. Thru 6/26. Foundations, 80 Warren (233-5376).

ANNE KELLOGG—Watercolors and drawings of the nude, thru 6/27. Focal Point, 278 City Island Avenue, City Island (885-1403).

JAMES M. MARTIN—Frozen figures against glass and steel buildings, thru 6/25. Fields, 60 Grand (966-5533).

HILDA STECKEL—Ceramic performers, thru 6/19. BFM, 150 E. 58th (755-1243).

WARREN TANNER—Paintings and works on paper, 6/16-7/17. MOA, 18 W. 55th (582-5830).

GROUP SHOWS

57th Street

ADLER—37 W. 57th (980-9696). Dimensional landscapes by Cappalletto, thickly painted "dolls" by Demonte, and color xeroxes by McKown, thru 6/19.

BLUMHELMAN—20 W. 57th (245-2888). New work by Johns, Kelly, and Serra, thru 6/19.

DEL RE—41 E. 57 (688-1843). American and European works from the gallery's collection, thru 7/31.

DEUTSCH—20 W. 57th (765-4722). Blackburn, Carter, Maurer, thru 6/26.

ESMAN—29 W. 57th (421-9490). Intimate wall relief landscapes by Bowen; mouths, tongues, eyes by Evans; distorted creatures by Hafftka, thru 7/2.

GALLERY 84—30 W. 57th (581-6000). Black and white works by Barbata, Fuchs, Kane, Williams, others, thru 6/19.

GRUENEBAUM—38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30. Members Cavallon, Gechtoff, Vicente, 6/15-7/31.

HABER THEODORE—29 W. 57th (752-3338). Eight in clay, thru 6/26.

HAMMER—33 W. 57th (644-4400). 19th and 20th century European and American paintings, thru 9/15.

HEIDENBERG—50 W. 57th (586-3808). Baber, Bonnard, Edelmann, Moore, Pissarro, Vuillard, thru 7/30.

KENNEDY—40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30. Central Park in paintings by Sheets and Wright, thru 7/30.

LUMBARD—38 E. 57th (421-3494). Studies for major works by ten contemporaries, thru 7/31.

MARLBOROUGH—40 W. 57th (541-4900). Mon.-Fri. 10-5:30. Seventeen including Chia, Clemente, Salle, Schnabel, thru 7/9.

MIDTOWN—11 E. 57th (758-1900). Mon.-Fri. 10-5:30. The American scene by Bishop, Cadmus, Etnier, Prestopino, thru 7/30.

OSCARSSON HOOD—41 W. 57th (750-8640). Tues.-Fri. 12-5:30. New works by Haerer, Mayocole, Willis, thru 6/26.

ROSENBERG—20 W. 57th (757-2700). Gabos, Gerard, Kurz, thru 7/9.

SACHS—29 W. 57th (421-8686). Boothe, Dehner, DeGiorgio, Ferren, thru 6/19.

SIGNS—37 W. 57th (752-0273). Mon.-Fri. 11-5:30. Bolivian artists, thru 6/30.

SUMMIT—101 W. 57th (586-6734). New York cityscapes by Lozowick, Rose, Salemme from the 30's and 40's, thru 6/25.

SUTTON—29 W. 57th (888-0638). Mon.-Sat. 10-5:30. Hammond, Marcus, Trieff, Werner, 6/15-8/30.

ZARRE—41 E. 57th (752-0498). Daphnis, Pereira, Sawka, Von Wiegand, thru 7/31.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). New talent in printmaking, thru 6/25.

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. Avery, Burchfield, Demuth, Hassam, Henri, O'Keeffe, thru 7/2.

ARSENAL—Central Park, Fifth at 64th. Mon.-Fri. 9:30-4:30. Animals in works on paper and paintings by Charmoz, Smith, thru 6/30.

BORGENICHT—724 Fifth (247-2111). "Natural History" by Cooper, Fekner, Ladda, von Dalen, thru 7/3.

BROWNE FINE ARTS—1018 Madison (593-3560). The etching tradition in Europe from Durer to the contemporary McBey, thru 6/19.

DAVIS & LANGDALE—746 Madison (861-2811). Mon.-Fri. 10-5. 100 ceramic objects by 45 contemporary Danish potters, thru 7/9.

GALERIE METROPOL—927 Madison (772-7401). Tubular steel furniture by Bauhaus members, Breuer, Le Corbusier, Stam, thru 7/3.

GRAHAM—1014 Madison (535-5767). Large scale visions, inner landscapes by Abrams, Gardner, Hertzer, others, thru 6/25.

INTERNATIONAL RUNNING CENTER—9 E. 89th (860-4455). Mon.-Fri. 10-9pm, Sat. 10-5, Sun. 10-3. 60 contemporary artists paint runners; including Katz, Neel, Nice, thru 7/4.

LABOETIE—9 E. 82nd (535-4865). Art of the Bauhaus, thru 6/30.

LEFEBRE—47 E. 77th (744-3340). Gallery artists, thru 7/1.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Man and beast in Egyptian artifacts, thru 7/30.

MATIGNON—897 Madison (628-6886). Eastern European expressionists, constructivists from between 1918 to 1939, thru 6/30.

MILLER—724 Fifth (246-1625). Landscapes by Amenoff, Bourgeois, deKooning, Garet, Guston, O'-Keeffe, thru 7/31.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). Tues.-Sun. 12-5. Masterpieces of American still life by Peale, Peto, Roesen, thru 7/4.

PAYSON • WEISBERG—822 Madison (249-1666). Americans view America in late 19th century to contemporary artists including Beaumont, Bricher, Pollan, Potthast, thru 7/15.

PERLS—1016 Madison (472-3200). 33 oils by Archipenko, Braque, Chagall, Gris, Pascin, Picasso, thru 6/25.

SEAGRAM—375 Park (4th fl) (572-7379). Mon.-Fri. 10-4. New York City by Abbott, Bacon, Estes, Feininger, Haas, Hopper, Marsh, thru 7/22.

SEGOURA—58 E. 79th (734-0734). Mon.-Fri. 10-5. From Watteau to David including French artists Boucher, Rigaud, Vernet, thru 6/25.

SHEPHERD—21 E. 84th (861-4050). 19th century European drawings, paintings, watercolors plus window light studies in new works on paper by Ho Cheng, thru 7/17.

SIEGEL—29 E. 73rd (288-9200). The human figure by Abrons, Blyn, Craven, Munch, thru 7/3.

STONE—48 E. 86th (988-6870). Paintings by McLaughlin, Mingus, Sultz, thru 6/29.

TERRY-ENGELL—22 E. 76th (535-9800). 17th century Dutch and Flemish paintings, French 19th century works including Fantin-Latour, thru 8/30.

URBAN CENTER—457 Madison (541-8423). The Public Art Fund projects in drawings, photo documentation, thru 6/18.

URDANG—23 E. 74th (288-7004). A ten year survey of works from their collection, thru 6/30.

Soho

BROMM—90 W. Broadway (732-6196). Agitated figures by Garet, Generalli, Julian, Pinto, Rosen, Young, thru 6/19.

CALDWELL—383 W. Broadway (966-6500). Paintings by Diddato, Grad, Howard, Yang, thru 6/30.

CONCORD—451 Broome (925-2994). Pleasures and pastimes by Calderaro, Fischl, Hall, Sherwood, Sigler, thru 6/26.

COOPER—155 Wooster (674-0766). Mon.-Fri. 10-5. Changing group exhibits, thru 8/31.

FELDMAN—31 Mercer (226-3232). "The Atomic Salon," over thirty artists on the theme of nuclear war, thru 6/30.

55 MERCER—(226-8513). Duyck, Nash, Page, Straus, thru 6/26.

HUTCHINSON—138 Greene (966-3066). Major works by gallery artists, thru 7/31.

LANDMARK—469 Broome (966-1173). Drawings by eighteen including Boutis, Mumford, Sirugo, thru 6/17.

NAIFS ET PRIMITIFS—172 Prince (925-0918). Naive cats by sixteen French artists, thru 7/20.

NEILL—136 Greene (925-8633). Graffiti artists, thru 6/23.

OIL & STEEL—157 Chambers (964-1567). Contemporary painting and sculpture from 1950 to 1981 with Heizer, Leslie, Rosenquist, thru 6/19.

OK HARRIS—383 W. Broadway (431-3600). Four one-person shows including oil, latex on canvas mazes by Sandman, the Erie Basin in the early 20th century by Turney, thru 6/19.

SEMAPHORE—462 W. Broadway (228-7990). Colescott, Freeman, Schwartz, thru 7/31.

SOHO CENTER—114 Prince (226-1995). Four artists, thru 7/24.

SPRING STREET ENAMELS—171 Spring (431-8151). Tues.-Sun. 12-6. Glass invitational featuring ten artists, thru 8/15.

THORP—419 W. Broadway (431-6880). Strong personal visions by Barth, Feinstein, Lees, True, 6/19-7/30.

WARD-NASSE—178 Prince (925-6951). Personal realism by Melbardis, expressionist fantasies by Mubayi, and pencil drawings by Olivito, thru 6/17. . . Stone and welded metal sculpture by Lander, touch in light and space by Draughon, others, 6/20-7/8.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). Mon.-Fri. 12-6. African art as inspiration for modern art, thru 6/30.

A.I.R.—63 Crosby (966-0799). Views from Upstate by Archack, Haerer, Kinne, thru 6/26.

ART GALAXY—262 Mott (966-0426). Eight abstractionists, thru 6/30.

ARTISTS SPACE—105 Hudson (226-3970). Facades, landscapes, and interiors by Evans, Giuntini, Melamed, thru 7/17.

BEDFORD STUYVESANT RESTORATION CORPORATION—1368 Fulton, Brooklyn (636-7721). Paintings and watercolors by four ex-offenders, thru 6/24.

BOUCKAERT—100 Hudson (925-6239). Sculpture stanzas and fragments by Ford, Mischak, Pappas, thru 6/30.

CADEN—180 Duane. Tues.-Sun. 1-6. Women in the Arts including Bisso, Brown, Diskin, Jablin, Soller, thru 6/27.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Art from the Henry Street Settlement, thru 6/18.

FEDERAL HALL—26 Wall (925-5399). Mon.-Fri. 11-3. Two painters, Bordes, Groehl; two sculptors, Fane, Simon, and an art critic, Ballerini, thru 6/25.

FRANKLIN FURNACE—112 Franklin (925-4671). Books by Mexican artists and Polish posters on the wall, thru 6/26.

FREIDUS—158 Lafayette (925-0113). Albers, Gibbons, Logis; three sculptors over five years, thru 7/31.

INTERART—549 W. 52nd (246-1050). Architectural ceramics, thru 6/26.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Woodblock prints, ink paintings by Munakata (1903-1975), thru 7/31.

JUST ABOVE MIDTOWN—178 Franklin (966-7020). How artists support themselves including Aptekar, Dawson, Norton, Old, Veneto, thru 7/3.

SPACED—165 W. 72nd (787-6350). Posters of architecture from contemporary exhibits, thru 6/26.

Photography

HARRY BENSON—Photo journalism, thru 6/30. Soho International, 599 Broadway (431-1944). Wed.-Sun. 11-6.

EDOUARD BOUBAT—Over 100 images from the early 40's to the present in France, thru 7/16. Witkin, 41 E. 57th (355-1461).

ROGER CORBEAU—Stills from movies, 1932 to 1982, thru 6/25. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8pm, Fri. 10-5:30, Sat. 10-1:30.

CANDY DARLING/CHRISTOPHER MAKOS—Love and kisses/Altered images including Warhol. Thru 6/26. Samuel, 795 Broadway (477-3839).

MITCH EPSTEIN/LEON LEVINSTEIN—Photos, thru 7/2. Light, 724 Fifth (582-6552).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Fri. 12-8 pm, Sat., Sun. 12-6. 19th and early 20th century photos from India, thru 7/4.

SANDRA IVANY—Morocco, 6/17-7/30. Camera Club of NY, 37 E. 60th (223-9751).

TONY LEONARD—The thoroughbred world, thru 6/30. Nikon House, 620 Fifth (586-3907).

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8pm, Fri. 12-4. 50 photographers including Abbott, Attie, Cartier, Leipzig, Smith, thru 9/12.

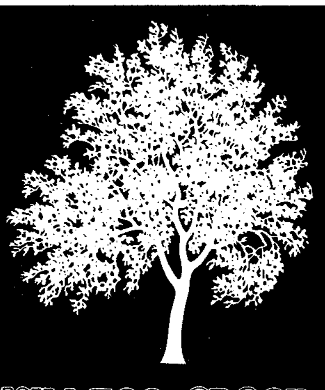
NEIKRUG—224 E. 68th (288-7741). Wed.-Sat. 1-6. "Rated X," by Brandt, Cox, Kertesz, Muybridge, Sandor, 6/17-7/31.

ARNOLD NEWMAN—Stravinsky, thru 6/17. Carnegie Hall, 881 Seventh (397-8760).

CAS OORTHUYS (1908-1975)—Amsterdam during 1944-45, thru 7/9. Prakapas, 19 E. 71st (737-6066).

JOHN PHILLIPS—French faces and places from 1937 to 1950, thru 6/30. French Cultural Services, 972 Fifth (570-4443). Mon.-Fri. 10-5.

PHOTOCOLLECT—740 W. End Avenue (222-7381). Tues.-Sat. 1-5. Italian landscape and architecture dating from the late 1850's to the 1890's by Alinari, Lombardi, McPherson, Ponti, Salviati, thru 7/10, then by appt.



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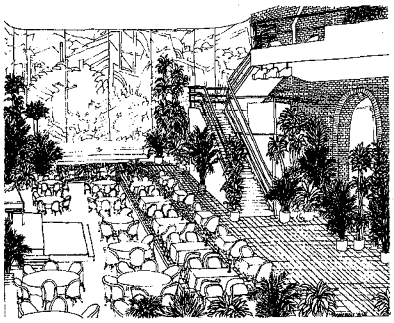

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ART

THURMAN ROTAN—New York architecture, World Fairs, thru 6/30. Books & Co., 939 Madison (288-1827). Mon.-Sun. 10-7pm.

SOHO PHOTO—15 White (226-4265). Afghanistan today; still lifes by Rosenberg, Montauk storm by Sussman, thru 7/9.

HOPE HERMAN WURMFELD—Mothers and daughters, thru 7/3. Ledel, 168 Mercer (966-7659).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. The Handmade Paper Book; thru 9/26... The Douglass Morse Howell Retrospective; thru 9/26. Also International Paper Plaza, 77 W. 45th St. Papermaking USA: History, Process, Art; thru 9/26.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $2.50; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... Ernest Thompson Seton: Naturalist, Artist, and Writer... Champions of American Sport; thru 6/27.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Oriental Rugs of the Hajji Babas; thru 6/20.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1... Alberto Burri: The Voyage; thru 7/5... String Quartet : An Installation by Patrick Ireland; thru 7/25... Marquetry Furniture; thru 9/26... Brooklyn Before The Bridge; thru 6/30... The Emily Winthrop Miles Collection of Wedgwood.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. The American Landscape; thru 7/18... The Jacquard Loom: Recent Experiments; thru 8/22... Basketry: Tradition in New Form; thru 8/22... The Column: Structure and Ornament; thru 8/22.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Wed.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. Rembrandt Etchings; thru 6/27.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Italian Art Now: An American Perspective; 1982 Exxon International Exhibition; thru 6/20... Jack Tworkov: Fifteen Years of Painting; thru 6/20.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries; thru 7/25... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru 7/25... Indelible Images: Photographs by Sally Soames and Mark Berghash; thru 8/29... Fragments of Greatness Rediscovered: Nine Centuries of the Jewish Experience in Poland; thru 8/15... Torah Ornaments by Moshe Zabari; thru 8/29... Jewish Themes/Contemporary American Artists; thru 9/12... Israel in Antiquity; from 6/15.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... Costume Institute: The 18th-Century Woman; thru 9/5... The new Michael C. Rockefeller Wing: Primitive Art... Along the Ancient Silk Routes: Central Asian Art from the West Berlin State Museums; thru 6/20... Sculpture: New Acquisitions... A Mirror of Nature: Dutch Paintings from the Collection of Mr. and Mrs. Edward William Carter; thru 6/20... Homage to George Bellows: Lithographs with Selected Drawings and Paintings; thru 7/4... Seventeenth Century French Drawings and Prints from the Museum's Collections; thru 8/22... Works of Art in Glass... France in the Golden Age: Seventeenth Century French Paintings; thru 8/22. **The Cloisters,** Fort Tryon Park: Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. The Art of the French Illustrated Book, 1700-1914; thru 7/31... Carolingian and Romanesque Illuminated Manuscripts; thru 7/31.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Bard on Broadway: Shakespeare on the New York Stage; thru 9/6... Architectural New York; thru 9/12.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... Andrew Pepper: Light Lines; thru 6/27... Aaron Kurzen: Sterealities; thru 9/12.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Giorgio de Chirico; thru 6/29... Selections from the Permanent Collection; thru '83... For 25 Years: Prints from U.L.A.E.; 6/17-9/7.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. The Collections of Long Island: A Century of Change; thru 7/18.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. F.D.R.: A Centennial Exhibition; thru 7/3... Grand Central Terminal: City Within the City; thru 9/13... Cast with Style; thru 10/17.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenarians: Virginia Woolf and James Joyce; thru 6/30... Joyce's Dublin: Fadographs of a Yestern Scene; thru 6/30... Melville, Whitman and New York; thru July... Golden Age of the Private Press; thru August. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Jooss; thru 8/28.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Artists Make Art; thru 7/18... Arthur Leipzig: Photographs of Jewish Life Around The World; thru 8/1... Harold Bruder: The Vault Series; thru 8/1... Pastel Society of America; thru 6/27.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Nam June Paik; thru 6/27... Abstract Drawings, 1911-1981; thru 7/11.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children. Tradition and Fantasy in Jewish Needlework.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/14 at 10 & 2: Silver, Watches, & Objects of Vertu. On view from 6/8. 6/15 at 2: Russian Works of Art & Fabergé. On view from 6/8. 6/18 at 10 & 2: Old Master Paintings. On view from 6/12. **East,** 219 E. 67th St. (570-4141). 6/15 at 10: Furniture, Decorations, Old Master Paintings, Prints, Tapestries, Textiles, Rugs, & Guns. On view from 6/11. 6/17 at 10: Antique & Fine Jewelry. On view 6/12. 6/17 at 2: Continental, English, and American Silver. On view from 6/14.

DOYLE—175 E. 87th St. (427-2730). 6/16 at 10: 19th Century French Bronze-Mounted Furniture & Decorations, Bronzes, Tiffany Lamps, Paintings, Fine Orientalia, Art Glass, Silver, & Fine Oriental Rugs. On view from 6/12.

PHILLIPS—867 Madison Ave. at 72nd St. (570-4830). 6/16 at 2: European & American Paintings. On view from 6/12. **525 E. 72nd St.** (570-4842). Next sale 6/24.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 6/15 at 2, 6/16 at 10:15 & 2: Antique & Period Jewelry. On view from 6/11. 6/17 at 2: Important Old Master Paintings. On view from 6/12. 6/18 at 2: 19th Century European Paintings. On view from 6/12. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. 1-7 Tues.-Sat. 9:30-5. Mon. by appt. 9:30-1. 6/14, 15 at 2, 6/16 at 10:15: Watches, Scientific Instruments, Objects of Vertu, Continental, & English Silver. On view from 6/9. 6/16 at 2: Important Silver. On view from 6/9. 6/17 at 10:15 & 2: Russian Works of Art. On view from 6/12. 6/17 at 2: Important Japanese Swords & Armour. On view from 6/12. 6/19 at 10:15 & 2: Oriental Rugs & Carpets. On view from 6/12.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

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Concerts

Monday, June 14

VLADIMIR FELTSMAN, a tribute benefit honoring the Russian pianist. With pianist Misha Dichter, clarinetist Giora Feidman, Helen Hayes, Tony Randall, and several dancers in performance. Avery Fisher Hall at 8. $12-$32. Benefit tickets (752-7150): $25-$100.

ARETHA FRANKLIN/BEN VEREEN/MARVIN HAMLISCH/LESLEY ANN WARREN—Benefit concert for the Joffrey Ballet. Carnegie Hall at 8. $25-$200 (265-7300).

ANN ZALKIND, pianist, with cellist Avron Coleman. Salmenhaara (N.Y. premiere), Mozart, Schubert, Mussorgsky. Carnegie Recital Hall at 8. $6.

IAN SHAPINSKY, pianist. Brahms, Schumann, Liszt. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

BUDDY RICH & GROUP—Henry St. Playhouse 466 Grand St. (598-0400), at 7 and 8:30. $5.

PHYLLIS HYMAN, with Lillias Shite, Gail Wynters. Women's Jazz Festival. Jazz Gallery, 55 W. 19th St. (924-5026), at 8. $10.

LORRAINE DRAGER, clarinetist. Lincoln Center Library at 4. Free.

WEST VILLAGE CHORALE SUMMER SING—Michael Feldman conducts an open reading of Handel's *Judas Maccabeus*. St. John's in the Village, 11th St. and Waverly Pl., at 7:30. $3.50; includes music.

Tuesday, June 15

NEW YORK PHILHARMONIC, Robert Craft conductor; New York Choral Artists, clarinetist Stanley Drucker, bass-baritone John Shirley-Quirk. Stravinsky's *Ebony Concerto, Abraham and Isaac, Symphony of Psalms;* Mozart's Symphony No. 29. Avery Fisher Hall at 8. $6-$17.50.

DIONNE WARWICK, with Ramsey Lewis. Carnegie Hall at 8. $12.50-$20.

THE WESTERN WIND—"Tales of Two Cities." Banchieri's *The Boat From Venice to Padua* and Bolcom's *Satires for Madrigal Group*. Supper at 7, performance at 8. Performing Garage, 33 Wooster St. (663-4794). Champagne benefit. $40.

WASHINGTON SQUARE MUSIC FESTIVAL ORCHESTRA, Newell Jenkins conductor, soprano Susan von Reichenbach. Haydn program. Grace Church, Broadway and 10th St., at 8. Free.

HOUNG-YU HSU, pianist. Bach, Mozart, Beethoven, Chopin, Liszt, Debussy. Merkin Concert Hall at 8. $7.

CHAVI WILLIG, alto/**DAVID BURGER,** guitarist. Carnegie Recital Hall at 8. $25.

LORETTA GOLDBERG, pianist. Mozart, Schubert, Copland, Cage, Liszt, Turok (premiere). Christ and St. Stephen's Church, 120 W. 69th St., at 7:30. $5.

RHODE ISLAND COLLEGE CHAMBER SINGERS AND ORCHESTRA, Edward Markwood director. Works by Mozart, Paul Nelson. Rutgers Presbyterian Church, 236 W. 73rd St., at 7:30. $3.

LOUIS-EDWARD SMART, bass/**KELLEY WYATT,** pianist. Bach, Purcell, Schubert, Schumann, Strauss. Trinity Church, Broadway at Wall St., at 12:45. Free.

DON ELLIOTT, with friends. He plays the mellophone, vibraphone, and the king flugelbone. Jazz. Citicorp Atrium at 6. Free.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—James Kurtz conducts open readings of Haydn's *Lord Nelson* Mass, Pinkham's Christmas Cantata, Fauré's Requiem. CAMI Hall, 165 W. 57th St. (972-0113), at 7:30. $4; includes music and refreshments.

UNITED CHORAL SOCIETY SUMMER SING—David Randolph conducts an open reading of Mendelssohn's *Elijah*. Hewlett-Woodmere Library, 1125 Broadway, Hewlett, L.I. (516-791-2818), at 8. $2; includes music.

Wednesday, June 16

SERENADES—At 5:45, Carnegie Recital Hall: "Perspective," with Gregg Smith Singers. Gesualdo, Haydn, Stravinsky. $4.50. . . At 8, Carnegie Hall: Guarneri Quartet, pianist Misha Dichter. Stravinsky's *Three Pieces for String Quartet;* Haydn's Quartet in d, Op. 76 No. 2; Beethoven's Piano Quartet in E-flat, Op. 16A. $4.50-$9.50.

MARIA MURO, soprano. Carnegie Recital Hall at 8. $6.

ALEKSEI TAKENOUCHI, pianist (N.Y. debut). Wilding-White, Cage, Wilson, Schubert, Scriabin, Rachmaninoff, Stravinsky. Merkin Concert Hall at 8. $6.

THE WESTERN WIND—$12. Supper at 7, performance at 8. See 6/15 listing for other details.

NATIONAL ASSOCIATION OF COMPOSERS, USA—Contemporary works by Bliss, Solomon, et al. Lincoln Center Library at 4. Free.

FEDERAL MUSIC SOCIETY—Judith Otten, soprano; James Javore, baritone; Mary Barto, flutist. 19th-century "parlour music" by Pleyel, Hopkinson, et al. Salmagundi Club, 47 Fifth Ave., at 8. Free.

LAURIE CARLEY, mezzo-soprano. Federal Hall, 26 Wall St., at 12:30. Free.

SHEILA JORDAN-HARVIE SWARTZ DUO/JOANNE BRACKEEN TRIO—Women's Jazz Festival. Jazz Gallery, 55 W. 19th St. (924-5026), at 8. $5.

GALT MACDERMOT/NEW PULSE JAZZ BAND—Intar Theater, 420 W. 42nd St. (695-6134), at 9. $5.

DON ELLIOTT—See 6/15.

STATEN ISLAND CONCERT BAND—World Trade Center Plaza at 12:15. Free.

JON BENAC, tenor/**LINDA BANG,** pianist. Beethoven, Schubert, Liszt, Rachmaninoff. St. Ann and the Holy Trinity, Clinton & Montague Sts., Brooklyn Heights, at 12:30. Free.

ALVIN THOMAS—Jazz. Saratoga Park, Howard Ave. and Halsey St., Brooklyn, at 6. Free.

Thursday, June 17

SERENADES—At 5:45, Carnegie Recital Hall: "Perspective," with pianists Misha Dichter, Cipa Dichter; violinist Arnold Steinhardt; flutist Eugenia Zukerman; cellist David Soyer. Stravinsky, Haydn, Beethoven. $4.50. . . At 8, Carnegie Hall: Guarneri Quartet, pianist Misha Dichter, violinist Pinchas Zukerman, flutist Eugenia Zukerman. Stravinsky's Concertino for *String Quartet* and *Three Movements from Petrouchka;* Beethoven's Serenade in D, Op. 25, and Quartet in C, Op. 59, No. 3. $4.50-$9.50.

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; pianist Malcolm Frager. Mozart's Symphony No. 39; Piano Concerto, K. 488; Symphony No. 41 "Jupiter." Avery Fisher Hall at 8. $6-$17.50.

SABRINA FUNG, pianist. Chinese and European music. Carnegie Recital Hall at 8:30. $6, $8.

TERESA PEREZ-FRANGIE, soprano/**NOEL RAMIREZ,** bass-baritone. Merkin Concert Hall at 8. $15.

HARMONIC CHOIR, David Hykes director. Summer Solstice series by this group, which specializes in overtone chanting. Cathedral of St. John the Divine, Amsterdam Ave. and 112 St., at 8. $6.

THE WESTERN WIND—$12. Supper at 7, perform*ance at 8. See 6/15 for other details.*

EDDIE PALMIERI AND ORCHESTRA—Soundscape on Floating Foundation of Photography Purple Barge, Pier 40, W. Houston St. and the Hudson River (242-3177), at 10 and midnight. $8.

BENJAMIN PYNE, guitar and lute. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ROBERT GALLAGHER, organist. Works of the Weimar years, by Bach. St. Paul's Chapel, Columbia U., Broadway and 116th St., at 8. Free.

DON ELLIOTT—See 6/15.

BARGEMUSIC CHAMBER PLAYERS—Schubert's String Quartet Op. 9; Borodin's String Quartet No. 2. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

GEORGE SMITH—Jazz. Brower Park, Brooklyn Ave. and Prospect Pl., Brooklyn, at 6. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Lyndon Woodside conducts an open reading of Bach's B-minor Mass. CAMI Hall, 165 W. 57th St. (972-0113), at 7:30. $4, includes scores and refreshments.

Friday, June 18

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; mezzo-soprano Jennifer Jones, tenor Timothy Jenkins, bass-baritone John Shirley-Quirk. Stravinsky's *Greeting Prelude, Circus Polka, Pulcinella,* Suite from *The Firebird*. Avery Fisher Hall at 8. $6-$17.50.

RICK SPRINGFIELD—Carnegie Hall at 8. Sold out.

PAUL LAWRENCE, cellist/**RAY LUCK,** pianist. Beethoven, Chopin, Prokofiev, Rachmaninoff. Carnegie Recital Hall at 8. $7.50, $10.

THE WESTERN WIND—$15. Supper at 7, perform*ance at 8. See 6/15 for other details.*

HARMONIC CHOIR—See 6/17.

DON ELLIOTT—See 6/15.

BETTY MACDONALD QUINTET/JEANNE LEE & TRIO—Women's Jazz Festival. Jazz Gallery, 55 W. 19th St. (924-5026), at 8. $5.

THIAGO DE MELLO/AMAZON, with trumpeter Claudio Roditi. Jazz at Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $6.

MUSIC LIVE—$3. See 6/15 for other details.

PETER COREY, guitarist. American Institute of Guitar, 204 W. 55th St., at 8. $2.

PAUL WINTER CONSORT—Grand Ballroom, New York Statler Hotel, Seventh Ave. and 33rd St., at 7 and 9. $12.

SQUEEZE—Rock concert. Madison Square Garden at 8. $9.50, $10.50.

JOHN LURIE AND THE LOUNGE LIZARDS—Rock music. Soundscape on the Floating Foundation of Photography Purple Barge, Pier 40, W. Houston St. and the Hudson River (242-3177), at 10 and midnight. $8.

CHANTICLEER—Music of the Polish and English Renaissance. Holy Trinity Church, 213 W. 82nd St., at 8. Contribution.

ECUADOR: SU MUSICA Y SUS INTERPRETES—Popular music, folk music, performed by Los Hermanos Villamar, Teresita Andrade, Los Chacredos, others. Symphony Space at 8. $8.

GEORGE RUSSELL BIG BAND—New Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 10. $7.50.

JOHN CLARK AND FRIENDS—Jazz at Summerpier, South Street Seaport, at 8. Free.

TED CURSON, trumpeter. Jazz at Noon, a jam session. *Freddy's, 308 E. 49th St., at 12. $3.*

ROLLY BROWN, singer-songwriter. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

QUEENS PHILHARMONIA, Joann Falletta conductor; flutist Don Hulbert. Queens College Rathaus Hall, LIE and Kissena Blvd., Flushing, at 8. Free.

NATHANIEL GREEN, baritone/**GINA LEFFERTS,** pianist, with pianist Diane Moser. Gershwin, Ives, Rorem, Ravel, Donizetti, et al. Faculty recital. Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope (622-3300), at 8. $3.

THIRD WIND—Jazz. Tompkins Park, Lafayette and Marcy Aves., Brooklyn, at 8. Free.

EMERSON STRING QUARTET—Haydn, Schubert, Mendelssohn. Bard College Chapel, Annandale-on-Hudson, N.Y., at 8. $6.

Saturday, June 19

ESTHER OFARIM, songstress. English, French, Hebrew songs. Avery Fisher Hall at 8:30. $12-$23.

RICK SPRINGFIELD—Carnegie Hall at 6:45 and 9:45. Sold out.

THE WESTERN WIND—$15. Supper at 7, performance at 8. See 6/15 for other details.

DANIEL LUIS RODRIGUEZ, baritone/**ELLIOT RICHARD DORFMAN,** pianist. Carnegie Recital Hall at 5:45. $5.

RACHEL TIFFANY, jazz singer. Carnegie Recital Hall at 8:30. $10.

HARMONIC CHOIR—See 6/17

RAINBOW—Rock band. Madison Square Garden at 8. $10.50, $12.50.

KEISHA ST. JOAN/WILLENE BARTON QUARTET/DAKOTA STATON/BROSS TOWNSEND TRIO —Women's Jazz Festival. Jazz Gallery, 55 W 19th St. (924-5026), at 8. $5.

MILTON CRUZ, pianist. Haydn, Rachmaninoff, Chopin, Ravel, Ginastera. Merkin Concert Hall at 9. $7

JOHN CLARK AND FRIENDS—See 6/18.

ECUADOR—See 6/18.

GEORGE RUSSELL BIG BAND—See 6/18.

TONG KIN-WOON & SANG-WON PARK—"The long zithers of China and Korea." Alternative Museum, 17 White St. (966-4444), at 8. $6.

DEL-LOUISE MOYER, vocalist. Lincoln Center Library at 2:30. Free.

LAURIE CARLEY, mezzo-soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

PANDIT PRAN NATH—Late-night ragas. DIA, 6 Harrison St. at Hudson (925-8270), at 10. $5.

NEW YORK FREE MUSIC ENSEMBLE, with percussionist Lou Grassi, and saxophonist Charles Brackeen's *Cazoom Show* for children and adults. Forest Park Bandshell, Park Dr. near Woodhaven Blvd. and Myrtle Ave., Glendale, Queens, at 3. Free.

JOHNNY ZAMOT—Latin music. Bushwick Park, Knickerbocker Ave. and Starr St., Brooklyn, at 6. Free.

Sunday, June 20

GUARNERI QUARTET—Alice Tully Hall at 8. $9.50.

BOYS CHOIR OF HARLEM, Warren G. Wilson conductor. "Harlem Goes Bach—Again." Music by Bach and world premiere of a commissioned cantata by George Walker. Alice Tully Hall at 3. Benefit (690-3333). $10-$100.

MARVIN ZIPORYN, violinist, with pianist Young-Ja Ahn. Mozart, Handel, Beethoven, Franck. Merkin Concert Hall at 8. $8.

RICK SPRINGFIELD—Carnegie Hall at 7:30. Sold out.

ESTHER OFARIM—See 6/19.

THE WESTERN WIND—Supper at 7, performance at 8. $12. See 6/15 for other details.

HARMONIC CHOIR—Benefit for disarmament programs. See 6/17 for other details.

ST. PETER'S CHURCH, Citicorp, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Mattathias Pearson Quartet. Offering. . . At 7: Women's Jazz Festival, with Melba Liston, Festival Big Band, Shirley Horn Trio. $5.

BRYAN GORDON, singer-songwriter with guitar. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

JUBAL TRIO—Handel, Telemann, Dvorak, Avni, et al. Jewish Museum, 1190 Fifth Ave. (860-1889), at 3. $3.50.

MATTHEW BUECHNER, carillonneur. Riverside Church, the Drive at 122nd St., at 3. Free.

JOSEPH V. RUSH, organist. St. Thomas Church, Fifth Ave. and 53rd St., at 4. Free.

MUSIC LIVE—$3. See 6/15 for other details.

MARCO RIZO QUARTET—Jazz at the Dairy, Central Park west of the Zoo at Fifth Ave. and 65th St. (397-3156), at noon. Free.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 6/17 for other details.

SCIPIO SARGEANT—Reggae music. Red Hook Park, Clinton Ave. and Bay St., Brooklyn at 6. Free.

Opera

METROPOLITAN OPERA IN THE PARKS—The picnic-and-opera series begins this week with Verdi's *Il Trovatore,* conducted by Anton Guadagno (debut); with Grace Bumbry, Bianca Berini, Juan Lloveras, Louis Quilico, and Dimitri Kavrakos. 6/15, Central Park Great Lawn, near 81st St. 6/18, Marine Park Brooklyn. . . Beethoven's *Fidelio,* Thomas Fulton conducting; with Johanna Meier, Edward Sooter, Morley Meredith, John Macurdy, Roberta Peters, James Atherton, Julien Robbins. 6/16, Clove Lakes Park, Staten Island. 6/19, Cunningham Park, Queens. All at 8:30, and free. Picnics, any time.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 6/16-27: Gilbert and Sullivan's *H.M.S. Pinafore.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

URBAN BOUQUET—After Dinner Opera Co. in four short operas: Barab's *Fortune's Favorites,* Fennimore's *Apache Dance,* Lockwood's *Requiem for a Rich Young Man,* Moross's *Sorry, Wrong Number.* Theater in the Park, Flushing Meadow, Corona Park, Queens (477-6212 or 592-5700). 6/19 at 8. $7.50. . . Also at Actors and Directors Theater, 412 W. 42nd St. (477-6212 or 279-4200). 6/22, 23, 24 at 8. $8.

PATIENCE, by Gilbert and Sullivan. New production, by Nell Evans. 13th St. Theater, 50 W. 13th St. (675-6677). Mon. and Wed. at 9:30, Sun. at 5. $6.

REPUBLIC ARTISTS—Opera scenes, staged and in costume. Damrosch Park, Lincoln Center. 6/20 at 1:30. Free.

LA CORTE DE FARAON, Spanish zarzuela by Lleo. Repertorio Espanol, 138 E. 27th St. (889-2850). Sun. in June at 7. $7.

SCOVASSO OPERA—Music from opera, operetta, Broadway musical theater. United Methodist Church of Sheepshead Bay, 3087 Ocean Ave., Brooklyn (336-7931). 6/19 at 8, 6/20 at 3:30. $4.

THE TALES OF HOFFMANN, by Offenbach. Brooklyn Lyric Opera's Opera Stage company. Norman Myrvik conducts the staged version. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 6/19 at 7:30, 6/27 at 3. $3.

Dance

Royal Danish Ballet
At the Metropolitan Opera House

6/15 THRU 6/26—$8-$40. 6/15 at 7:30: *Kermesse in Bruges, Napoli* Act III. 6/16 at 2 & 8, *Kermesse in Bruges, Napoli* Act III. 6/17, 18 at 8: *Firebird, Whims of Cupid, Memoria.* 6/19 at 2: *Kermesse in Bruges, Napoli* Act III. 6/19 at 8: *Firebird, Letters to Orpheus, Memoria.* 6/21, 22, 23 at 8: *Coppelia.* 6/23 at 2: *Coppelia.* 6/24, 25 at 8: *A Folk Tale.* 6/26 at 2: *A Folk Tale.* 6/26 at 8: *A Folk Tale, Napoli Act III.*

New York City Ballet
At the New York State Theater

THRU 7/4—$3-$25. 6/15 at 8: *Monumentum/Movements, Pastorale, Serenade en La, The Cage, Baiser de la Fee, Symphony in Three Movements.* 6/16 at 8: *Orpheus, Four Chamber Works, Capriccio for Piano and Orchestra.* 6/17 at 8: *Histoire du Soldat, Four Chamber Works, Baiser de la Fee.* 6/18 at 8: *Zvezdoliki* (choral work), *Apollo, Persephone, Symphony in Three Movements* (end of Stravinsky Centennial Celebration). 6/19 at 2: *Bournonville Divertissements, Orpheus, Stravinsky Ballet.* 6/19 at 8: *Donizetti Variations, Stravinsky Ballet, Agon.* 6/20 at 1: *Donizetti Variations, Stravinsky Ballet, Symphony in Three Movements.* 6/20 at 7: *Firebird, Stravinsky Ballet, Chaconne.* 6/22 at 8: *Stravinsky Ballet, In G Major, Stravinsky Violin Concerto.*

Feld Ballet
Joyce Theater, 175 Eighth Ave., at 19th St.

THRU 6/27—$15-$20 (242-0800). 6/15 at 8: *Scenes, Circa, Play Bach.* 6/16 at 8 (Gala II): *Anatomic Balm, Over the Pavement, A Footstep of Air.* 6/17 at 8: *Theatre, Danzon, La Vida, Circa.* 6/18 at 8: *The Consort, At Midnight, Half Time.* 6/19 at 2: *Theatre, Anatomic Balm, A Footstep of Air.* 6/19 at 8: *Harbinger, Gods, A Soldier's Tale, Play Bach.* 6/20 at 2: *Scenes, Danzon, La Vida, Half Time.* 6/20 at 7:30: *Anatomic Balm, Over the Pavement, Play Bach.* 6/22 at 8: *Anatomic Balm, Over the Pavement, Circa.* 6/23 at 8: *Theatre, At Midnight, Play Bach.*

Martha Graham Dance Company
at City Center

THRU 6/27—$10-$25. 6/15 at 8: *Seraphic Dialogue, Dances of the Golden Hall, Acts of Light.* 6/16 at 8: *Primitive Mysteries, Dances of the Golden Hall, Lamentation, Appalachian Spring.* 6/17 at 8: *Acts of Light, Dances of the Golden Hall, Herodiade, Judith.* 6/18 at 8: *Seraphic Dialogue, Dark Meadow, Appalachian Spring.* 6/19 at 8: *Judith, Dances of the Golden Hall, Acts of Light.* 6/20 at 2: *Appalachian Spring, Judith, Acts of Light.* 6/20 at 7:30: *Dances of the Golden Hall, Dark Meadow, Appalachian Spring.* 6/22 at 8: *Judith, Primitive Mysteries, Appalachian Spring.*

Other

FRANK ASHLEY DANCE CO.—Tribute to Marcus Garvey. Henry St. Settlement, 466 Grand St. (598-0400). 6/18, 19 at 7:30; 6/20 at 3. $3.50.

BICYCLE SHOP DANCERS/CONSTRUCTION CO.—Repertory and new works. Hirabyashi Dance Theater, 330 Broome St. (852-1305). 6/17, 18, 19 at 8. $5.

SCOTT CAYWOOD, solo dancer/**PAMELA HARLING/MOMOMO COMPANY.** Cooper-Hewitt Museum Garden, 2 E. 91st St. (860-6868). 6/22 at 6:30. Free.

DANCES BY KARN JUNKINS AND RAYMOND WOLF —Modern works. Ethnic Folk Arts Center, 179 Varick St. (875-6214). 6/19, 20 at 8. $5.

ARNETTE DE MILLE—Environmental dances, "Transitory Terrains." Outdoor lot, 145th St., Willis and Brook Aves., Bronx. 6/19, 26 at 4. Free.

DIAMOND NIGHT AT THE BALLET WITH DAME MARGOT FONTEYN, and every prima ballerina and danseur noble you can think of, performing noted pas de deux. Also pianist Cipa Dichter, soprano Patricia Kern. Metropolitan Opera House. 6/20 at 7 (benefit) $50-$75 and up.

5,001 YEARS OF DANSE DU VENTRE—Serena Dance Theatre, with 40 belly-dancers, in a program of Middle Eastern music and dance. Damrosch Park, Lincoln Center, at 8. 6/19 at 8. Free.

RACHEL HARMS DANCE COMPANY—Benefit concert with works from the repertory. Jan Hus Church, 351 E. 74th St. (288-6743). 6/14 at 7. $4.50.

DEBORAH HAY DANCE COMPANY—(N.Y.C. debut). Repertory works. P.S. 122, 150 First Ave. at 9th St. (924-0077). 6/17-20 at 8:30. $5.

ISADORA PAST AND PRESENT—Multi-arts piece, with Maria-Theresa Duncan, others. NYU Auditorium, 35 W. 4th St. (598-3448). 6/16 at 8. $5.

ANDREW JANNETTI AND DANCERS—Three new works. Cunningham Studio, 463 West St. (431-7313). 6/18-20 at 9. $5.

NEW JERSEY BALLET—Excerpts from *Don Quixote, Le Corsaire, Fantasies, Legs of Lamb, Donizetti Variations.* Waterloo Village Festival, Stanhope, N. J. (201-347-4700). 6/19 at 8:30. $8, $10.

NIGHT OF TAP DANCERS—Jane Goldberg, Brenda Bufalino, Tina Pratt. Women's Jazz Festival. Jazz Gallery, 55 W. 19th St. (924-5026). 6/17 at 8. $5.

NIRVANNA DANCE CO.—Najma Ayashah and Padma Chitampali with Indian classical dances. West End Theater, 302 W. 91st (724-2070). 6/22 at 7. $5 (refreshments included).

KEN PIERCE COMPANY—Dances by Ken Pierce. White Dog Studio, 54 White St. (966-6347). 6/17-19 at 8:30. $5.

ISLENE PINDER BALINESE AMERICAN DANCE THEATER—*Night Shadow,* music by Barbara Benary. Balinese American Dance Theater, 88 Franklin St. (924-0077). 6/16, 18, 19, 23, 25, 26 at 8. $6.

CLAIRE PORTER'S PORTABLES—*SoloRoles,* a mystery dance/drama. KH Dance Theater, 330 Broome St. (966-6414). 6/15, 22 at 8:30. $5.

RIVERSIDE DANCE FESTIVAL—6/16, 18 at 8, 6/20 at 2, The Dance Ring. . . 6/17, 19, 20 at 8, Sara and Jerry Pearson Dance Company, with two new works. Theater of the Riverside Church, 120th St. & Riverside Dr. (864-2929). $5.50.

ANN ROBERTS—*Legend* and *Gondwanaland,* choreographed and danced by Ms Roberts. Bessie Schonberg Theater, 219 W 19th St. (924-0077). 6/17-19 at 8. $5.

SUSAN SALINGER AND LISA KRAUS—Movement & Modernism. Federal Hall National Memorial, 26 Wall St. at Broad. (431-1620). 6/17 at noon. Free.

WILLIAM SCHIMMEL AND MICKI GOODMAN —A collaborative evening of recent work. Eden's Expressway, 537 Broadway (876-0827). 6/20, 21 at 9. $6.

LUISE WYKELL & CO.—*Climate* and *The Birthday of the Infanta.* Emanu-El Midtown Y, 344 E. 14th St. (226-1105). 6/19, 20 at 8. $4, $5.

OTHER EVENTS

Happenings

ENCORE—*The Golden Jubilee show at Radio City* Music Hall. Gershwin, Berlin, Bacharach, and the Beatles. Updated production numbers, like "Bolero," among the 17 acts of dance, music, comedy. Music Hall, Sixth Ave. and 50th St. (757-3100). $14.75, $17.75. Fri.-Wed. at 2:30 and 8. No Thurs.

SOME SPECIAL DATES—A Block Fair For Everyone is the subtitle for a George Gershwin Festival—or maybe the other way 'round. The West 102-103 Streets block association plays host, 6/19, 11-7, on W. 103rd between West End Ave. and Riverside Dr., the old Gershwin neighborhood. Lots of music, food, plants, children's fun, almost continuous entertainment. Rain date, 6/20 or 6/26... We can't promise you, personally, a piece of Rockefeller Center's 1200-pound 50th-anniversary cake—but by John D. Jr., they're going to try to slice and share. Date is 6/16 at noon (rain date 6/17), in the Lower Plaza, 49th-50th Sts. off Fifth, with ceremonies, music, and the *gorgeous replica itself—you might just get a bite of* the Channel Gardens or La Maison Francaise... Artists Bring the World Together, 6/19-20, noon-6, features graphics, sculpture, fabrics, artworks, by artists from many cultures. Rain date, 6/26-27. It's all at Damrosch Park, Lincoln Center... Old Westbury Gardens on L.I. (516-333-0048) is having an auction and tag sale day, beginning at 10:30 a.m., 6/19. Wrought-iron furniture, garden ornaments, mirrors, china, tapestries, wallpaper and more. Preview 6/18, 10-5. $3 admission, $1 children; house extra.

FOR THE YOUNG-IN-HEART, *of all ages:* Our very own Big Apple Circus is pitching its tent roundabout these days, and June 18-27, it's at Snug Harbor, Staten Island: 6/18 at 8; 6/19, 20, 26, 27 at 1 and 4; 6/21 at 11 and 8; 6/22 at 11 and 4:30, 6/23-25 at 4:30. $5.50 and $7; children $3.50 and $5 (944-9300)... FAO Schwarz, Fifth Ave. and 58th St., is in the midst of its Doll Festival, thru 6/19. Antique and contemporary beauties, memorabilia, accessories, costumes, together with noted collectors, designers, authorities, in "A Doll's Eye View of History." You can even have your picture taken, tintype-style, with your favorite... "Nuclear War Has No Winners," an art exhibit of posters by children thru high school years, is on at Sloane House, 356 W. 34th St., thru 6/20, 10-5 daily. Good show.

BOOKS AND AUTHORS—Fritz Weaver starts things off at 8 a.m., and at 1 a.m. next day, Anne Meara takes to Molly's bed to wind things up with the famous Soliloquy. It's Bloomsday, 19 *hours of readings from* James Joyce's *Ulysses* to celebrate Joyce's centennial, and it's free 6/16-17, at Symphony Space, Broadway at 95th St. Between Weaver and Meara, *you can hear Patrick O'Neal, Henderson Forsythe,* Eric Bentley, Malachy McCourt, Barbara Gordon, John Shea, and lots more. Bless 'em all, and Joyce too... Brooklyn Botanic Garden is celebrating Shakespeare, all day 6/20, with films, theater, a children's class at 10:30 a.m. ($2), a tour at 1 of the Shakespeare Garden, and concerts by the costumed Hopewell Consort at 11:30 (for children) and 2... Ntozake Shange will read from *Masseni* by the Ivory Coast's Tidiane Dem, 6/16 at 7 at the Public, 425 Lafayette St. (598-7105). $3... Isaac Bashevis Singer will be paying an informal autographing visit to Endicott Booksellers, 450 Columbus Ave., 81st-82nd Sts., 6/20 at 3. His newest is *Collected Stories*... Thurston Clarke, author of *The Lost Hero: The Mystery of Raoul Wallenberg,* will lecture at the Mercantile Library, 17 E. 47th St., 6/17 at 12:15. Free, but please do reserve (755-6170).

Tours

MURRAY HILL—"Gentility and Commerce." Museum of the City of New York walk (534-1672). 6/20 at 1:30, meet SW corner of Fifth Ave. and 33rd St. $5. Rain or shine.

RIVERSIDE PARK—Walk focusing on history, geology, plant life. 92nd Street Y tour (427-6000, ext. 179, to pre-register). 6/20, 1-3. $6.50.

LOWER MANHATTAN, a history walk with Joyce Gold (242-5762)—the Old Dutch town of New Amsterdam. 6/20 at noon, meet at Trinity Church, Broadway and Wall St. $5.

GREENWICH VILLAGE, Part II: New York's First Suburb. Greek Revival townhouses, etc. 6/20 at 2, meet Sixth Ave. and Waverly Pl. Trekking New York (786-1411). $4.

CENTRAL PARK TOUR—Greensward Plan: The Original Park Design. 6/20 at 2, meet at the Dairy, 65th St., between the Zoo and the Carousel. Free.

MUSHROOM WALK, with Marilyn Gallagher, for beginners in the lore: orientation, identification, etc. Meet at Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). 6/19 at 11 a.m. $2.

CONSERVATION AND THE OUTDOORS—Walks and hikes into the countryside. 6/20: Bird-watching at the Bridge Pond, Staten Island. Meet at 11 a.m. at South and Forest Aves., S.I. (447-4039 for directions). Free. Phone for schedule of more arduous jaunts.

TWILIGHT WALK, in the Brooklyn Botanic Garden. Three Japanese gardens. 1000 Washington Ave. (622-4433). 6/16 at 6:30 p.m. $5.

GREENWICH VILLAGE—Urban Life, entertainment, hotels, shops around Washington Square, with Mosette Glaser Broderick. 6/20 at 2, meet at the Arch. Free.

ARCHITECTURE IN THE PARKSCAPE—Walking tour by Prospect Park Environmental Center, with John Muir. Buildings set in the park. 6/19 at 1, meet at Litchfield Villa, 5th St. at PPW. $1 adults; 50 cents children.

TOUR THE BOROUGHS, with the Municipal Art Society. Bus leaves from the Urban Center, Madison Ave. at 50th St., after a 9:30 lecture; return at 5:30. 6/19, Queens; 6/26, Staten Island-Brooklyn. $25 (reserve: 935-3960). Buy snacks or lunch on tour.

COLUMBIA UNIVERSITY, and the Heights. "Green fields on a city campus." Buildings and architecture. 6/15 at 10 a.m., 6/19 at 1. Meet at main gate, Broadway and 116th St. Small Journeys (533-6342). $5.

REGULARLY SCHEDULED TOURS—42nd St., 3-hour river-to-river tour by Robert Kupferman of On the Town Adventures. Every Fri., meets at noon, N.E. corner of First Ave. and 42nd St. Canceled if rain (580-0252). $6... *Harlem Spirituals* (944-9110). Every Sun., includes a worship service and sightseeing. $22. Reservations a must... Greenwich Village. Every day at 11 and 2, by reservation only (226-1426). $5... Ellis Island. Ferries go from Battery Park, at 9:30, 11:45, 2, 4:15 every day; $1.50; children to 11, 50 cents; includes tour (269-5755)... Downtown Walk, from 127 John St., Mon-Fri. at 10; $10... Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075... Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free... Daily walks in Upper East Side Historic District, with Iris Gould's Landmark Tours (348-0140). Group size limited. $6... Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. $4.25, students/seniors $3.75, children $2.75.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (672-3000), $2-$7. Next home games: 6/21-24 at 7:35, vs. Montreal... **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. 6/14, 15, 16 at 8, vs. Boston. 6/18, 19 at 8, 6/20 at 2, vs. Baltimore.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. 6/20 at 2:30, vs. Seattle.

RACING—The thoroughbreds are at Belmont Park, Elmont, L.I. (641-4700). Daily *except* Tues. Post time, 1 p.m. $2... Trotting races, at Roosevelt Raceway, Westbury, L.I. (212-895-1246). 6/14, 15, 16; first First race, 8 p.m. $2.25, $3.25.

RUGBY—Eastern Rugby Union All-Stars vs. England. Gaelic Park, Broadway at 240th St. 6/16 at 6:30. $6... Preliminary match at 4 in adjacent Van Cortlandt Park: Metropolitan N.Y. All-Stars vs. Northern California Pelicans. Free.

Children

THEATRE ROW FESTIVAL—Don Quixote Hispanic Theatre in "My City, Your City," a bilingual musical. 6/15-17 at 1. $2.50... "A Musical Extravaganza," song, dance, drama, by Isa Iyuan, with the Harlem Children's Theatre. 6/18, 19, 25, 26 at 8; 6/20, 27 at 3. $6. Both shows at Actors and Directors Theater, 412 W. 42nd St. (279-4200).

OLIVER—Adaptation of the Bart musical. Children's Dance Theatre Performing Co., 133 W. 21st St. (242-0984). 6/17, 18 at 7:30; 6/19, 20 at 4. $3.50.

STORYTELLING, every Sat. at 11 a.m. Central Park at the Hans Christian Andersen statue, the model-boat pond, near Fifth Ave. and 72nd St. 6/19: Diane Wolkstein and Andersen's "The Nightingale." Free.

FOLKTALES FOR THE YOUNG—"The Wizard of Oz" and "Snow White." Participation theater. Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn (648-7703). 6/20, 27 at 11 a.m. $3, adults $4.

SHELLS AS HOMES—For pre-schoolers. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 6/16, 19, 25, 1-3. Pre-registration necessary. $3.

JEHAN CLEMENTS, storyteller, performs "Alfred the Ant," and other tall tales. Vineyard Theatre, 309 E. 26th St. (242-2644). 6/19, 26 at 1 and 3. $3 for children, $4 for adults.

RAINBOW PUPPET FUNSHOPS—At Public Library branches. Free, but reservations a must. 6/15 at 4: Aguilar branch, 174 E. 110th St. (534-2930). 6/16 at 3:30: Castle Hill branch, 947 Castle Hill Ave., Bronx (824-3838).

KIDS' DAY AT THE MARKET—Citicorp, Lexington and 54th St. (559-4259). Sat. at 11 a.m. 6/19: origami with Michael Shall. Free.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

LITTLE PEOPLE'S THEATER CO.—"Three Little Pigs," Sat. and Sun. at 1:30. "Cinderella," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 shows, $2 for 11 a.m. show. Reserve.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," *a musical;* Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUE—***"Youngstars,"*** a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. $4 *minimum, $2 cover.*

THREE FAIRY TALES BY HANS CHRISTIAN ANDERSEN—Musical fantasy. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). 6/19, 26, 27 at 1 and 3:30. $3.25.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor *Children's Bookshop: Sat. and Sun. at 3:* Storytime... 6/19 at 1:30: A Good Old Solo Role-In, with inventor Henry Adams. 6/20 at 1:30: Whistle for Willie, with author-artist Ezra Jack Keats.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects... Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30... Sun.: special films at 2 and 3:30.

HUDSON PARK PUBLIC LIBRARY, 10 *Seventh* Ave. So. (243-6876). 6/15 at 10:30 and 4: free films.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). School days except Tues. 1-5; weekends 10-5. Free. Workshops, library, learning exhibits; special exhibit: Ashanti to Zulu, African arts and crafts. Films Sat. and Sun. at 1:30.

QUEENS MUSEUM—*Drop-in arts-and-crafts workshops* for families, every Sun. at 1:30. N.Y.C. Building, Flushing Meadow, Corona Park (592-2405). Admission by museum contribution.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here... Sat. and Sun.: films, at 2. 6/19, after the movie, a workshop on designing and creating a cooperative watercolor mural. Free with museum admission.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $10 and under***
(M)	**Moderate—Mostly $10-$25**
(E)	**Expensive—Mostly $25 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levý a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

DOSANKO—19 Murray St., 964-9696. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-8. Closed Sat.-Sun. **(I)** No Credit Cards

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. from 6. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

RAOUL'S—180 Prince St., 966-3518. Dress opt. Provençal French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only 6:30-12:30 daily. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Sun.-Fri. 3-midnight, Sat. to 1. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., 431-3993. Casual. American. Spcls: chicken & ribs, hamburgers, salads. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to midnight. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E). Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(E)** AE.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Spcl: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, veal Cafe Espanol, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(M)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M-E)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(E)** No Credit Cards.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I-M)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. L Mon.-Fri. noon-4. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, V.

HUDSON RIVER CAFE—569 Hudson St., 255-1587. Casual. Regional American. Spcls: shrimp in pernod, pasta with caviar, filet mignon with green peppercorns. Res. sug. D Mon.-Sat. 6-midnight, Sun. to 10:30. Br Sun. noon-5. **(M)** AE, CB, DC, MC, V.

LA FROMAGERIE—63 Carmine St., at Seventh Ave. S., 242-7755. Casual. International. Spcls: cheese souffle, shrimp roquefort with mustard fruits, oysters with caviar and champagne sauce, veal with chanterelle mushrooms. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 6-11:30. Br Sun. noon-4. Closed Mon. **(M-E)** AE, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-4 a.m. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha with beef chunks, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(M)** No Credit Cards.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

YE WAVERLY INN—16 Bank St., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Thurs. 5:15-10, Fri.-Sat. to 11, Sun. 4:30-9. Br. Sun. noon-3:30. **(M)** AE, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I-M)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BISTRO ROMANTIQUE—613 Second Ave., bet. 33rd & 34th Sts., 889-4131. Casual. French. Spcls: calves liver on a bed of Dijon mustard, escalope de veau florentine, suprêmes de volaille maison. Res. sug. D daily 5:30-10:30. Br Sun. noon-5:30. Private parties for 40. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Ent. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican-Spanish. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I)** No Credit Cards.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole florentine, soft shell crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

HAKUBAI—66 Park Ave., at 38th St., 686-3770. Casual. Japanese. *Spcls:* sushi, tempura, sukiyaki. Res. sug. L daily noon-2. D daily 6-10. Complete L & D. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. *sug. L Mon.-Fri. noon-4. D daily 5-midnight.* Champagne Br Sat.-Sun. noon-4. Private parties. Reduced rate parking for D. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, su*prême of stuffed chicken. Res. sug. L Mon.-Sat.* 11:30-2:30. D daily 5-11. Early bird D 5-7. Br Sun. noon-3. Pianist nightly **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, paella, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA COUPOLE—2 Park Ave., at 32nd St., 696-0100. Casual. French *brasserie. Spcls: cassoulet, choucr*oute, pot-au-feu, steak au poivre. L Mon.-Fri. noon-4. D daily 6-2 a.m. **(M)** AE, CB, DC, MC, V.

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal dishes in recreation of French inn. Spcl: pigeon aux chanterelles. Res. sug. L Mon.-Fri. *noon-3.* D daily 5-11. Private party room. **(M)** AE.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—Harley Hotel, 212 E. 42nd St., 490-8900. Dress opt. French-Continental. Spcls: veal scaloppine with pesto, bouillabaisse, smoked seafood combination. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. International menu served between meals. **(E)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, veal scaloppine, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, chicken karahai kebab, fish masala. Res. sug. Open daily *noon-midnight.* Complete L & D. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels mariniere. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Glass enclosed cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, Park Ave., 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

YOUNG BIN KWAN—10 E. 38th St., 683-9031. Casual. Korean-Japanese. Spcls: poolgoki, kalbikooi, sashimi. Res. sug. Open daily noon-11 p.m. Pianist Mon.-Fri. eves. Private parties 20-200. **(I-M)** AE, CB, DC, MC, V.

Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exochiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. L Mon.-Fri. 11:45-3. D Mon.-Sat. 5-12:30. Br Sat. 11-4. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Dress opt. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(M)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. *Spcls:* baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** *Turn-of-century dining room.* Casual. B from 7 a.m. L from 11:30. D 5:30-10. **(M). Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M). Lobby Bar:** B 6:30-10. Beverages 11:30-10 p.m., Sun. from noon. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

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SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(M)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-2:30. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5-11:30. Br Sun. 11:30-3. **(E)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. 3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 4. Br Sun. 11:30-4. D Sun. 4:30-11. **(I)** AE, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri. noon-4 a.m., Sat.- Sun. from 5. **(M)** AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CHANSONETTE—890 Second Ave., at 47th St., 752-7320. Jacket required. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'OLIVIER—248 E. 49th St., 355-1831. Casual. French. Spcls: braised salmon with apple cider sauce, confit de canard, médaillon de veau with Roquefort cheese sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9 p.m. **(M)** AE, CB, DC, MC, V.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily 11-4. D daily 6-1 am. Complete D **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

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RESTAURANT DIRECTORY

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice-cream L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Italian. Spcl: veal chop Milanese. Open Mon.-Fri. noon-11:30, Sat.-Sun. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M-E)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. & major holidays. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Summer outdoor garden. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, *beer, wine or sangria with dinner.* L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

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THE PRIME RIB
Washington, DC

RESTAURANT DIRECTORY

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Sat. 11 a.m.-11 p.m. Discount D parking. Closed Sun. **(I)** AE, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. Nouvelle-American. Spcls: grilled lamb with sorrel sauce, Russian chicken cutlets, bay scallops Florida style. Res. sug. Open daily 11:30 a.m.-2 a.m. Bar open til 4 a.m. **(M)** AE, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shell crabs, fresh salmon, côte de veau aux chantrelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. **(M)** AE, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. **(I-M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2. Complete L & D. Free D parking after 5:30. **(I-M)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. 11-3 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. & 6/26-7/20. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. & 7/2-20. **(I-M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M-E)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D Mon.-Sat. 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7:30-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open noon-midnight daily. **(E)** AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Casual. American-Continental. Spcls: USDA prime shell steak, rack of lamb, veal scaloppine. Res. sug. D Tues.-Sun. 5-11:30. S 11:30-1. Pianist Paul Roth Wed.-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

BRUNO—240 E. 58th St., 688-4190. Dress opt. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

COPENHAGEN—68 W. 58th St., 688-3690. Dress *opt. Scandinavian cuisine. Authentic smorgasbord.* Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. **(M)** AE, CB, DC, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. *Spcls: 65 kinds of homemade pasta.* Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, *Fri.-Sat. to 1 a.m.* Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 *a.m.-9 p.m., Sat.-Sun.* 10 a.m.-9 p.m. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. French-Hungarian. Spcls: crêpes, roulette steak, coq au vin. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Ent. Wed.-Sat. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. *Jacket required. Russian. Spcls:* blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-2333. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. Saratoga: Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. 10-1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. The Furnished Room: L Mon.-Sun. noon-3. Afternoon tea 3-6. S 6-11. The Terrace: L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, *couscous. Res. nec. D only* Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Tues.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

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CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Formal. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, bouillabaisse, cotelettes d'agneau Provencales. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. **(E)** No Credit Cards.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: lotte niçoise, boudin of seafood with lobster sauce, beef stew zinfandel, Maxwell's dessert sampler. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. International. Spcls: fresh fish, prime ribs, chicken & vegetable tempura. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

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TAVERN ON THE GREEN—67th St. & C.P.W., 873-3200. Casual. Continental. Spcl: veal piccata. Res. sug. L daily noon-3:45. D daily 5:30-midnight. Br Sat. 11-3:45, Sun. from 10. **(M-E)**
AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V

TOVARISCH—38 W. 62nd St., 757-0168. Casual. Authentic Russian. Spcls: caviar, Siberian pelmeny, shashlyk, chicken kiev. Res. nec. L Mon.-Sat. 11:30-2:30. D Mon.-Sat. 5-10. S 10-11:45. Closed Sun. **(M)** AE, MC, V

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)**
AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)**
AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)**
No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)**
AE, DC.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francais, chicken cardinale, filet of sole meuniere. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)**
AE, CB, DC, MC, V

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V

DAZIE'S—Sunnyside, 39-41 Queens Blvd., 786-7013. Casual. Italian. Spcl: veal armando. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri. to midnight, Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri.-Sun. eve. Free parking. **(M)**
AE, CB, DC, MC, V

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V

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Pop/Jazz

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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 6/18, 19, Major Holly. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. 6/15-20, Dizzy Gillespie. 6/22-27, Kenny Burrell. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 6/18, 19, The Drifters; The Marvelettes; Fourteen Karat Soul; Larry Chance & the Earls. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., at 9 & 11, The Arvel Shaw Trio. Blues singer Alberta Hunter with pianist Gerald Cook and Jimmy Lewis on bass, Wed.-Sat. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 6/19, Will Dicker Boys. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 6/20, Scott Hamilton Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 6/15-20, Lonnie 'Liston' Smith Quartet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 6/15, The Run; The Leaders. 6/16, Buster and the Big Ideas. 6/18, Bo Diddley. 6/19, Full Hand. 6/20, The Transformers; Nightmare Alley. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 6/17, Mandragora. 6/18, Celtic Thunder. 6/24, Marty Cutler and Charged Particles. Shows at 9:30 & 11. No credit cards.

GINGER MAN—51 W. 64th St., 399-2358. Wed. Showcase, 9-midnight. The Harlem Blues & Jazz Band, featuring Bobby Williams, Eddie Durham, George James and others, Thurs. 9 & 10:30, Fri. & Sat. 9, 10:30 & midnight. Miss Rhapsody and Ram Ramirez join them on Thurs. AE, DC, MC, V.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 6/14, 21, Bob Cunningham & Bross Townsend. 6/15-19, Jorge Dalto. 6/20, Brazilian Festival featuring Kenia. 6/22-26, The New Christy Minstrels. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Scott Hardy Trio featuring Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** 6/15-26, pianist John Wallowitch from 6:30-8:30. 6/19 at 9, Ed Linderman. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. Wed., Guanabara. 6/17, The New York Samba Band. 6/18, 19, Claudio Roditi & 'Brazil Express'. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 6/15-19, pianist Roland Hanna with Mike Richmond on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

MAGIQUE—1110 First Ave., at 61st St., 935-6060. 6/15 at 11:30, Larry Chance and the Earls, (doors open at 10). No Credit Cards.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 6/19, singer Fran Jeffries, Wed., Thurs. at 9 & 11; Fri. & Sat. at 9, 11, & 1 a.m. 6/21-7/3, Carmen McRae. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 6/19, "Jazz In June In New York" with Dick Hyman and Roger Kellaway. Two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V.

MUDD CLUB—77 White St., 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. 6/14, 15, New Math. No Credit Cards.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 6/19, singer Rosanna Vitro with guitarist Scott Hardy. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 6/15, Sister Sun. 6/16, Savannah Sheiks. 6/17, Ernie Mannix. 6/19, 20, The Strangers. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 6/15, 16, Pointer Sisters. 6/18, 19, Bauhaus. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 6/16-17, Bob Moses with Randy Brecker, Steve Kuhn & others. 6/18-20, Astrud Gilberto. MC, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 6/17, Eddie Palmieri. 6/18, John Lurie and the Lounge Lizards. 6/24, Raybeats.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 6/15-19, Nat Adderly Quintet featuring Sonny Fortune. 6/20, 21, Bishop Norman Williams. 6/22-26, Lou Donaldson. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 6/15-26, singer Gail Nelson, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Tues., The Uptown Horn Band. 6/16, 17, Big Time Sarah & Her Blue Band. 6/18, 19, Charles Brown. No credit cards

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 6/18, "A Brass Bouquet" including Jimmy Owens, George Coleman, Al Grey and many others. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 6/14, 21, Mel Lewis Big Band. 6/15-20, Barry Harris; Clifford Jordan Quartet. 6/22-27, John Hicks Quintet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 6/15, Honky Tonk Part 3 with Percy France. 6/16-19, Doc Cheatham. 6/20-22, Big Nick Nicholas. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant. 6/14-19, Carl Thompson; Linc Milliman. Music starts Mon.-Thurs. at 9:30, Fri.-Sat. at 10:30. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 6/14-19, Kate Toomey and the Rainbow Riders. 6/20, Saddle Tramp. 6/21, The Pearl Studs. 6/22, Jim Lauderdale Band. 6/23-27, Tennessee Hat Band. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 6/14, Eric Andersen; Aztec Two-Step. 6/15, Bobby Bare. 6/16, 17, James Brown. 6/18, 19, Cabin Fever; Gabe Johnson and the Trailhand Band. 6/22, Dr. John. AE, CB, DC, MC.

SUNDOWN—227 E. 56th St., 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m. Shows at 10. No credit cards.

Comedy/Magic

BIG CITY COMEDY—1644 Third Ave., at 92nd St. (in Le Grand Saloon), 289-1112. Continuous stand-up comics including Mike Shapiro, Thurs. at 9, Fri. & Sat. at 10:30. AE.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 6/19, comedian Jay Leno, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., singer Pamela Smith. Thurs., singer Guy Davis. Fri.-Sat. magician Imam. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 7/3, Kelley and Lockett Quartet alternating with Tommy Furtado Trio, nightly except Sun. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A new club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 6/15, Nana Vasconcelos & Elaine Elias. 6/16, 17, Kenia & Friends. 6/18, 19, Pé de Boi. 6/20, Ronaldo & Sugar Cane. AE, V

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940 Dining and cheek-to-cheek dancing to Lee Wylie & Bill Pollack, Mon.-Sat. from 7:30. AE, CB, DC, MC, V

Floor Shows/Cabaret

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 6/15, 16, Don Carrol. 6/17, Rob Barnes salutes Sam Cooke. 6/18, 19, Emilie Long. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Thru 6/20, The Dance Dimension Revue, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restau*rant facing the Hudson River. 6/15-26, comedienne* Jo Ann Dearing. Shows at 9:30 nightly, Fri. & Sat. 10 & midnight. AE, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 6/17-19, 24-26, Debbie Shapiro. Shows at 11:30. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona"* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Tues.-Sun. at 9, Fri. & Sat. at 9 and midnight. *"Forbidden Broadway"*, a musical comedy satire. Mon. at 9, Palsson's Music Hall featuring Margaret Montgomery, Barbara Mundy & Lisa Passero. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. Fri. & Sat. *"Panache."* 6/14, Frank Almroth. 6/16, Those Genaro Sisters. 6/17, Barbara Steinberger. 6/20, Cindy Brockell 6/21, Wendy Abberman. Shows at 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Broadway Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 6/27, Israeli singer Carmela Corren with Aris San, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *"That's Entertainment"* a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross, his piano, his songs in a salute to Cole Porter, every Wed.-Sat. 9 to 1 a.m. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Flutist Herbie Mann, Tues.-Thurs. at 10 & 11:30, Fri. & Sat. 9:30, 11:30 & 1 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 6/26, Bobby Short Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Tues.-Sat. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** 'Elegant nouvelle-cuisine restaurant with pianist, John Cook, Tues.-Fri. 6:30-11:30, Sat. 8-1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Janina Serden. **Sybils:** Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Janina Serden plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 7/3, Billy Fellows, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 6/26, "More of Loesser" starring Robert Morse, Lynne Thigpen, Liz Callaway, Regina O'Malley, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 6/26, pianist-singer Ronny Whyte, Tues.-Sat., 8-midnight. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Pianist/singer George Feyer Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DENNISES'—137 Franklin St., 925-7822. Continental restaurant. Singer-pianist Nikki Stern, Tues., Wed. & Fri. Singer-guitarist Bob Horan plays Thurs. Music starts at 5:30. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. singer-pianist Marian Taylor. Wed.-Sat. Nick Michaels. AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Indian restaurant with sitarist Dr. Shyam Yodh playing nightly from 6:30-10:30. AE, CB, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Continental restaurant. 6/14-16, Phylis Love. 6/17-19, Emme Kemp. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC. MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 6/14, 21, Stephanie Silverman. 6/15, Mr. Ruby Rims. 6/16, Julie Oliveri. 6/17, Frank Fontana. 6/18, Nancy La Mott. 6/19, Beverly Cosham. 6/20, Rochelle Seldin. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 6/15-19, 22-26, Johnny Guarnieri. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with pianist Bill Halsey nightly from 10-2 a.m. AE, MC, V.

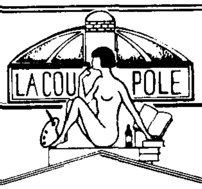
LE VERT GALANT—109 W. 46th St., 582-7989. Great French restaurant. Pianist/singer René Martel *in lounge Tues.-Sat. from 7:30. Danny Apolinar en*tertains Sun. from 7:30. AE, CB, DC, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, and pianist-singer Arthur Siegel, Tues.-Sat., 11:15 to closing. AE, DC.

PIANO BAR—69th St. & Broadway, 787-2501. Open *nightly from 9. Mon.-Tues. Andy Cahill. Wed.-Sun.* Houston Allred. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8:30-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V.



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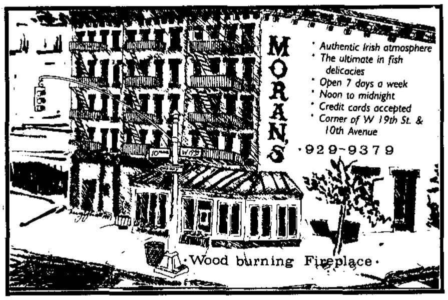

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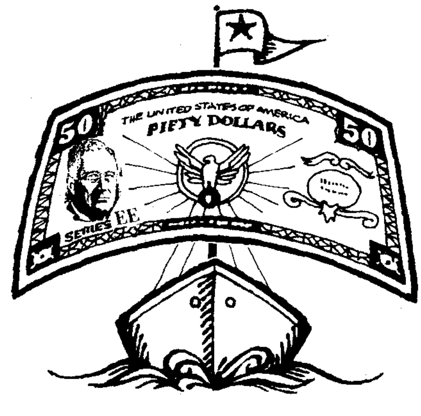

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RADIO HIGHLIGHTS

Wed., June 16

3:00/WNCN—Saint-Saens: Violin Cto #1 in a, Op. 20 (Hoelscher/Dervaux).
4:00/WNCN—Mascagni: L'Amico Fritz: Intermezzo (Karajan).
5:00/WNCN—Falla: 7 Popular Spanish Songs (Starker, Pommers).
5:06/WQXR-AM/FM—Beethoven: Romance #1 in G for Violin & Orch.
6:00/WNCN—Bellini: Oboe Cto in E-Flat (Holliger/Inbal).
6:30/WNYC—Chausson: Sym in B-Flat (Paray).
7:00/WNCN—Gounod: Faust: Chorus of Soldiers (Pretre).
8:00/WNYC—Kennedy Center Tonight: Salute to George London. Simulcast with WNET/13. (Sills, host; Horne, Sutherland, McCracken).
8:06/WQXR-AM/FM—Stravinsky: Pulcinella.
9:00/WNCN—Mahler: Ruckert Lieder (Ludwig/Karajan).
10:00/WNCN—Ravel: Daphnis et Chloe (Haitink).
11:00/WNYC—Telemann: Trio Sonata in e for Flute, Oboe & Continuo (Vester, Mater, Leonhardt, Bylsma).

Thu., June 17

3:00/WNCN—d'Indy: Sym on a French Mountain Air, Op. 25 (Casadesus/Ormandy).
WNYC—The Music of **Stravinsky.**
4:00/WNCN—Bach: Brandenburg Cto #2 in F (Britten).
5:00/WNCN—Haydn: Sym #48 in C "Maria Theresa" (Janigro).
5:06/WQXR-AM/FM—Wolf: Italian Serenade.
6:00/WNCN—Liszt: Sonnambula Fantasy for Piano 4-Hands (R. Contiguglia, J. Contiguglia).
6:30/WNYC—Borodin: In the Steppes of Central Asia (Rostropovich).
8:00/WNCN—Avison: Cto Grosso #7 in g after D. Scarlatti (Marriner).
WNYC—Stravinsky: Centennial Celebration (Speculum Musicae; Bernstein; Thomas; Chamber Music Society of Lincoln Center).
8:06/WQXR-AM/FM—Stravinsky: The Fairy's Kiss.
11:00/WNCN—Mendelssohn: Piano Trio #1 in d, Op. 49 (Beaux Arts Trio).

Fri., June 18

3:00/WNCN—Kabalevsky: Sym #2, Op. 19 (Measham).
WNYC—Palestrina: The Garden of Love.
5:00/WNCN—Bartok: Hungarian Folk Tunes (I. Oistrakh, Zertsalova).
5:06/WQXR-AM/FM—Grieg: Peer Gynt: In the Hall of the Mountain King.
6:00/WNCN—Brahms: Variations on a Theme by Haydn, Op. 56a (Davis).
6:30/WNYC—Interviews in the World of Opera.
7:00/WNCN—Chopin: Etude in C, Op. 10, #1 (Watts).
7:30/WNYC—Verdi: La Traviata (Scotto, Kraus, Bruson/Muti).
8:00/WNCN—Telemann: Qt in G (Ars Rediviva).
8:06/WQXR-AM/FM—Haydn: Cto in E-Flat for 2 Horns & Orch.
9:00/WNCN—Britten: Qt #3 (Endellion String Qt). Recorded at the 92nd St. YM-YWHA.
9:06/WQXR-AM/FM—Bach-Cailliet: Little Fugue in g (Williams).
11:00/WNCN—Haydn: Qt in D, Op. 20, #4 (Aeolian String Qt).

Sat., June 19

10:00 a.m./WNCN—Mozart: Sym #26 in E-Flat (Bohm).
WNYC—Murray Perahia, pianist.
10:06 a.m./WQXR-AM/FM—Falla: The 3-Cornered Hat: Final Dance.
11:00 a.m./WNCN—Franck: Symphonic Variations for Piano & Orch (Roge/Maazel).
12:00/WNYC—Bartok: 3 Burlesques (Sandor).
12:06/WQXR-AM/FM—Bizet: Carmen (Ballet): 2nd Intermezzo.
1:00/WNCN—Bizet: Jeux d'enfants, Op. 22 (Maazel).
WNYC—Mozart: Sym #28 (Myung-Whun Chung).
2:06/WQXR-AM/FM—Rossini: La Donna del Lago (Houston Grand Opera).
3:00/WNCN—Saint-Saens: Bassoon & Piano Sonata, Op. 168 (Turkovic, Perry).
WNYC—From Machaut to Mozart: Medieval Cantigas & Liturgical Dramas (Renz).
5:00/WNCN—Dohnanyi: Variations on a Nursery Song, Op. 25 (Entremont/Kamu).
5:06/WQXR-AM/FM—Sarasate: Spanish Dance #8 in C, Op. 26.
6:00/WNCN—Poulenc: Humoresque (Johannesen).
6:30/WQXR-AM/FM—Matthus: Cello Cto.
7:00/WNCN—J. Stamitz: Sym in D, Op. 3, #2 (Hogwood).
8:00/WNCN—Stravinsky: 5 Easy Pieces (Jacobs, Oppens).
9:00/WNCN—Puccini: La Boheme: Highlights (Freni, Gedda, Sereni/Schippers).
9:06/WQXR-AM/FM—Ravel: Daphnis & Chloe (Dutoit).
11:00/WNCN—Szymanowski: King Roger: Chant de Roxane (Staryk, Niwa).

Sun., June 20

10:00 a.m./WNCN—Walton: Guitar Bagatelles (Bream).
WNYC—Great Musical Collaborations: Father's Day (C. & P. Monteaux, D. & I. Oistrakh, E. & E. Gilels).
10:06 a.m./WQXR-AM/FM—Clementi: Sym #3 in G "Great National Symphony."
11:00 a.m./WNCN—Mahler: Song of the Earth (Kejmar, Sedivy, Baloghova, Pribyl/Lenard).
12:00/WNYC—Music by **George Frederic Handel &** contemporaries performed by the Handel Festival at the Kennedy Center, Washington, D.C.
1:00/WNCN—Sibelius: 4 Legends From the Kalevala: The Swan of Tuonele, Op. 22 (Suk/Slatkin).
1:06/WQXR-AM/FM—Bliss: Suite "Miracle in the Gorbals."
2:06/WQXR-AM/FM—Rossini: Variations in c for Clarinet & Small Orch.
3:00/WNCN—Brahms: Ballade in d, Op. 10, #1 (Canin).
3:06/WQXR-AM/FM—Walker: Cello Cto (Mehta).
5:00/WNCN—Milhaud: Boeuf sur le toit (Bernstein).
6:00/WNYC—Beethoven: 6 Variations in F, Op. 34 (Dichter).
7:00/WNCN—Bartok: Bluebeard's Castle, Op. 11 (Ludwig, Berry/Kertesz).
7:06/WQXR-AM/FM—Chopin: Fantaisie in f, Op. 49.
8:00/WNYC—Janacek: Capriccio for Piano & Orch (Firkusny/Zimmerman).
8:06/WQXR-AM/FM—Montemezzi: L'amore dei tre re.
11:00/WNYC—Offenbach: Suite for 2 Cellos (Pidoux, Peclard).

Mon., June 21

3:00/WNCN—Scriabin: Sym #5, Op. 60 "Prometheus: Poem of Fire" (Hambro/Mitropoulos).
WNYC—Beethoven as Rearranged: Weingartner's transcription of the Hammerklavier Sonata; Liszt's version of the 5th Sym for Piano.
4:00/WNCN—Poulenc: Cto for 2 Pianos in d (Whittmore, Lowe/Dervaux).
5:06/WQXR-AM/FM—Rachmaninoff: The Bells: The Silver Sleigh Bells, Op. 35.
6:00/WNCN—Debussy: Cello & Piano Sonata in d (Harrell, Levine).
6:30/WNYC—Weill: September Song (Gould).
7:00/WNCN—Mahler: Sym #10: Adagio (Scherchen).
8:00/WNCN—Monteverdi: L'Incoronazione di Poppea (Yaker, Tappy, Schmidt, Esswood/Harnoncourt).
WNYC—Shakespeare-Mendelssohn: A Midsummer Night's Dream, 1954 Old Vic production (Shearer, Helpmann, Holloway/Sargent).
8:06/WQXR-AM/FM—Prokofiev: Classical Sym in D, Op. 25.
9:06/WQXR-AM/FM—Haydn: Sym #26 in D "Lamentatione" (Dorati).
11:00/WNCN—Dvorak: Piano Qt in D, Op. 23 (Trampler, Beaux Arts Trio).

Tue., June 22

3:00/WNCN—Berlioz: Harold in Italy, Op. 16 (Primrose/Munch).
WNYC—Britten: Gloriana.
4:00/WNCN—Stravinsky: Russian Peasant Songs for Equal Voices with 4 Horns (Boulez).
5:00/WNCN—Martinu: Canzone #1 (Hnat, Prague Chamber Orch).
5:06/WQXR-AM/FM—Bartok: Suite #1, Op. 3: Vivace
6:00/WNCN—Brahms: Violin and Piano Sonata #3 in d, Op. 108 (Szeryng, Rubinstein).
6:30/WNYC—Villa-Lobos: Bachianas Brasileiras #2 (Capolongo).
7:00/WNCN—Tchaikovsky: None but the Lonely Heart, Op. 6, #6 (Tourel, Rogers, Karr).
8:00/WNCN—Vivaldi: Magnificat in g (Berganza, Terrani/Muti).
WNYC—Satie: Les Aventures de Mercure (Abravanel).
8:06/WQXR-AM/FM—Dvorak: Sym #7 in d.
9:06/WQXR-AM/FM—Tartini: Violin Cto in d.
11:00/WNCN—Weber: Trio for Piano, Flute & Cello in g, Op. 63 (Vester, Bijlsma, Hoogland).

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, June 16-18 and 21-22

2 **WCBS** 212-975-4321
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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
4 Health Field
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Fri/Brendon Chase: Retreat
Mon/**Movie:** Darby O'Gill and the Little People

6:10
S Tue/**Movie:** Winds of Change

6:25
4 Today in New York
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri,Tue/Captioned News
Mon/Inside Albany
H Wed,Tue/**Movie:** The Mystery in Dracula's Castle, Part I.
Thu/**Movie:** The Mystery in Dracula's Castle. Part II
Fri/Brendon Chase: The Storm
S Wed/Showtime's Hollywood
Thu/**Move:** Revenge of the Mysterons from Mars

6:45
21 A.M. Weather

7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swaggart
11 Josie and the Pussycats
13 Nightly Business Report
21 Lilias, Yoga and You
H Fri/**Movie:** Darby O'Gill and the Little People
S Wed/Nevawuz
Fri,Mon/Noel Buys a Suit

7:30
5 Woody & Bugs
9 Jim Bakker
11 MGM Cartoons
13 MacNeil/Lehrer Report
21 Wed-Fri,Tue/L.I. Newsview
Mon/ Washington Mainstream
H Wed/**Movie:** The Last Metro
Thu/Jiminy Cricket Presents Bongo
Tue/Consumer Reports Presents
S Thu/**Movie:** On the Right Track
Mon/**Movie:** I Sent a Letter to My Love
Tue/**Movie:** Zero to Sixty

8:00
11 Tom and Jerry
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
H Mon/**Movie:** Continental Divide
Tue/Wimbledon '82
S Wed/Peter, Paul and Mary
Thu/**Movie:** Skatetown, U.S.A.

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Magilla Gorilla
13 Over Easy
H Thu/Mac Davis in Concert
Tue/**Movie:** Hog Wild

9:00
2 World of People.
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Flipper
13 Sesame Street
21 PBS Latenight
H Fri/Time Was. . .the '70s. . .
Mon/Jonathan Winters

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben
H Thu/What on Earth?
S Aerobicize

10:00
2 One Day at a Time
4 Diff'rent Strokes
5 Waltons
9 Romper Room
11 Munsters
13 Instructional programming thru 4 p.m.
21 Instructional School Service through 3 p.m.
H Wed/**Movie:** Zorro, the Gay Blade
Thu/**Movie:** Silver Streak
Fri/**Movie:** On the Right Track
Mon/**Movie:** The Survivor
Tue/**Movie:** Saturday the 14th
S Wed/**Movie:** Made in Paris
Thu/**Movie:** Far From the Madding Crowd
Fri/**Movie:** Norman, Is That You?
Mon/**Movie:** Blow Up
Tue/**Movie:** Father of the Bride

10:30
2 Alice
4 Wheel of Fortune
11 Civic Programming
W Wed/**Movie:** Tell Me a Riddle
Thu/**Movie:** Continental Divide
Fri/**Movie:** Falling in Love Again
Mon/**Movie:** Kramer vs. Kramer
Tue/**Movie:** Thunderbirds to the Rescue

11:00
2 Price Is Right
4 Texas
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough

11:30
9 Celebrity Bullseye
11 Odd Couple
H Mon/Gotta Dance, Gotta Sing: High-Stepping Through the Hollywood Musical
Tue/**Movie:** The Last Metro
S Fri/Laff-a-Thon

12 **NOON**
2 Tattletales
4 Doctors
5 Midday
7 Family Feud
9 News
11 Couples
H Wed/**Movie:** My Champion
Thu/**Movie:** This Time Forever
Fri/Consumer Reports Presents
S Wed/**Movie:** Atlantic City
Fri/**Movie:** Continental Divide
Mon/**Movie:** Blow Out
Tue/**Movie:** Father of the Bride

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition
H Fri/**Movie:** The Survivor
Mon/**Movie:** Elvis

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 John Davidson
11 700 Club
S Thu/What's Up America?

1:30
5 Special: A Horseman Riding By
7 One Life to Live
9 Pitfall
11 Magic Garden
H Wed/**Movie:** Far From the Madding Crowd
Thu/Video Jukebox
Fri/**Movie:** Hog Wild
Tue/Consumer Reports Presents
S Wed,Fri,Mon/Aerobicize
Thu/**Movie:** Zero to Sixty
Tue/**Movie:** Thunderbirds

2:30
2 Capitol
5 Bewitched
9 Match Game
11 Krofft Superstars
H Thu/**Movie:** Saturday the 14th
Tue/**Movie:** The Black Marble
S Wed/**Movie:** Bluefire Lady
Fri/**Movie:** Back to Oz
Mon/**Movie:** Made in Paris

3:00
2 Guiding Light
4 CHiPs
5 Get Smart
7 General Hospital
9 Bonanza
11 Tom and Jerry
21 Lilias, Yoga and You
H Mon/**Movie:** Darby O'Gill and the Little People

3:30
5 Gilligan's Island
21 Villa Alegre
H Fri/**Movie:** Chu Chu and the Philly Flash

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Little Rascals
7 Edge of Night
9 Wed/**Movie:** Lucky Me (1954). Doris Day, Robert Cummings. Dull and vapid musical.
Thu/**Movie:** Midnight Lace (1960). Doris Day, Rex Harrison. Terror enters the life of happily married Day through obscene phone calls. Poorly done.
Fri/**Movie:** Pillow Talk (1959). Rock Hudson, Doris Day. Innocent, charming sex comedy.
Mon/**Movie:** Flying Down to Rio (1933). Dolores Del Rio, Fred Astaire, Ginger Rogers. Astaire & Rogers in their screen debut as a team in one scene; otherwise a mediocre musical comedy.
Tue/**Movie:** *Bringing* Up Baby (1938). Katharine Hepburn, Cary Grant. Howard Hawks's magnificent screwball comedy with magical star chemistry has Hepburn chasing Grant to the finish. A hilarious ode to anarchy.
11 Scooby Doo
13 Sesame Street
21 Over Easy
H Thu/Superspies
S Thu/**Movie:** Revenge of the Mysterons From Mars
Fri/**Movie:** Gaiking
Tue/**Movie:** Bluefire Lady

4:30
2 Fri/Jokers Wild
4 Dark Shadows
5 Chico and the Man
7 People's Court
11 Good Times
21 Electric Company
H Tue/**Movie:** The Mystery in Dracula's Castle. Part I.
S Wed/**Movie:** Thunderbirds
Mon/**Movie:** Winds of Change

5:00
2 4 7 News
5 Bionic Woman
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
21 Sesame Street
H Wed/Brendon Chase: The Storm
Thu/What on Earth?
Fri/Brendon Chase: Retreat
Mon/Brendon Chase: Run to Earth

5:30
13 Electric Company
H Wed/**Movie:** The Mystery in Dracula's Castle. Part I.
Thu/**Movie:** The Mystery in Dracula's Castle. Part II.
Fri/Brendon Chase: The Storm
Mon,Tue/Wimbledon '82
S Tue/**Movie:** Zero to Sixty

Evening, June 16-18 and 21-22

Wed., June 16

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 World Cup '82 Soccer Tournament
31 Brooklyn College Presents
S Showtime's Hollywood

6:30
11 Barney Miller
13 N.J. Nightly News
21 Motorweek
31 City Comment
H **Movie:** Heidi
S Peter, Paul and Mary

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 **Baseball:** Mets vs. Pittsburgh
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 Up and Coming

8:00
2 The Last Round-Up of the Elephants
4 Real People
5 PM Magazine
7 Greatest American Hero
11 Evening in Byzantium
13 Kennedy Center Tonight: An Opera Gala: A Salute to George London
21 Murder Most English
31 Black Man's Land
H **Movie:** Stripes
S Bizarre

W **Movie:** Return of the Streetfighter

8:30
5 Carol Burnett
S Laff-a-Thon

9:00
2 **TV Movie:** To Find My Son (1981). Richard Thomas.
4 Facts of Life
5 Merv Show
7 Fall Guy
11 Star Trek
21 Alfred Hitchcock
31 Danger UXB
S Canada
U **Movie:** The Last Metro

9:30
4 Love, Sidney
21 Doctor in the House
W **Movie:** Stripes

10:00
4 Quincy
5 11 News
7 Dynasty
9 Entertainment Tonight
13 The Deadly Winds of War
21 Election '82 Republican Nominating Convention
31 Making It In Junior Tennis
H **Movie:** Zorro, the Gay Blade
S **Movie:** The Hearse

10:30
9 Maude
11 News
21 Bluegrass Ramble
31 Hidden Places

11:00
2 4 7 News
9 Benny Hill
5 M*A*S*H
11 Honeymooners
13 '82 Republican State Convention
21 L.I. Newsview
U **Movie:** The Last Metro

11:30
2 **TV Movie:** To be announced
4 Tonight
5 Mission: Impossible
7 Nightline
9 Ironside
11 Saturday Night
13 Dick Cavett
21 Captioned News
W **Movie:** The Prowler

11:35
H **Movie:** The Last Metro

11:45
S **Movie:** Atlantic City

12 **Midnight**
7 Love Boat
13 Masterpiece Theatre: Flickers
21 Latenight

12:30
4 Late Night with David Letterman
5 Rat Patrol
9 **Movie:** I Was a Teenage Werewolf (1957). Michael Landon, Yvonne Lime. Cheapie horror that's fun but no classic.
11 Star Trek

1:00
5 Get Smart

1:10
7 **Movie:** Move (1970). Elliott Gould, Paula Prentiss. A playwright's failures lead him to daydreams in an absorbing mixture of fact and fantasy.

1:30
4 Uncle Floyd Show
5 Love American Style
11 News
S **Movie:** The Stunt Man

1:45
2 **Movie:** A Talent for Loving (1969). Richard Widmark, Cesar Romero. A professional gambler marries into a rich Mexican family to further his land holdings.

1:50
H **Movie:** Dog Day Afternoon

2:00
4 Mary Tyler Moore
5 **Movie:** Strange Lady in Town (1955). Greer Garson, Dana Andrews. An overblown melodramatic Western about a family in Santa Fe.
9 Joe Franklin
11 **Movie:** Return to Paradise (1953). Gary Cooper, Roberta Haynes. A beachbum falls in love with a native woman on a South Seas isle. Somewhat dull.

2:30
4 Here's Lucy

2:50
7 News

3:00
4 Millionaire
9 **Movie:** High Crime (1973). James Whitmore, Franco Nero. Italian-made cops-and-robbers story about narcotics.

3:37
2 **Movie:** The Black Answer (1968). Abbey Lincoln, Tony Franciosa.

3:40
S **Movie:** The Hearse

3:55
H **Movie:** Going Ape!

4:00
11 Hazel

4:30
9 Face the Music
11 Abbott and Costello

5:00
11 Biography

5:20
S Canada

5:30
9 Morning Stretch
11 Black Conversations
H John Wayne: The Duke Lives On

Thu., June 17

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-0
11 Barney Miller
13 Dick Cavett
21 World Cup '82 Soccer Tournament
31 N.Y.U. Broadcast Lab
S **Movie:** Skatetown, U.S.A.

6:30
11 Jeffersons
13 N.J. Nightly News
31 City Comment
H Jiminy Cricket Presents Bongo

6:45
31 News from City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 You Asked For It
13 Nightly Business Report
21 Over Easy
31 Righteous Apples

7:30
2 Muppets
4 A Time for Peace
5 All in the Family
7 Where Were You?
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 Tony Brown's Journal
H Two in the Box Starring Shields and Yarnell
S Aerobicize Workout

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 **Movie:** The Intruder Within (1980). Chad Everett, Joseph Bottoms.
9 784 Days That Changed America. . . From Watergate to Resignation
11 Evening in Byzantium
13 New York & Co.
21 Women's Digest
31 Black, Blues, Blacks
H **Movie:** Atlantic City
S **Movie:** Return of the Secaucus 7
W **Movie:** The Country Girl

8:30
5 Carol Burnett
13 **Movie:** The Snows of Kilimanjaro (1953). Gregory Peck, Ava Gardner, Susan Hayward. Film based on a Hemingway story about a renowned writer coming to the end of his life in Africa.
21 Top of the World

9:00
2 Knots Landing
4 Diff'rent Strokes
5 Merv Show
21 Sneak Previews
31 Masterpiece Theatre: Flickers
U **Movie:** Penitentiary

9:30
4 Gimme a Break
21 Media Probes

10:00
2 To be announced
4 Hill Street Blues
5 11 News
7 20/20
9 Meet the Mayors
21 Election '82 Republican Nominating Convention
31 Movies at the End of the World
H **Movie:** Silver Streak
S Bizarre

10:30
9 Apple Polishers
11 News
13 Focus: Prospects for Peace in the Middle East
21 Bluegrass Ramble
S Jonathan Winters
W **Movie:** La Cage Aux Folles II

11:00
4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 '82 Republican State Convention
21 L.I. Newsview
S **Movie:** American Gigolo
U **Movie:** Penitentiary

11:30
2 News
4 Tonight
5 Mission: Impossible
7 **Golf:** U.S. Open
9 Racing from Yonkers
11 Saturday Night
13 Dick Cavett
21 Captioned News

11:45
7 Nightline

11:55
H Mac Davis in Concert

12 **MIDNIGHT**
2 Quincy
9 **Movie:** Treasure of Pancho Villa (1955). Rory Calhoun, Shelley Winters. Forgettable story about entanglements with the notorious Mexican bandit.
13 American Playhouse: Oppenheimer
21 Latenight

12:15
7 Vegas
W **Movie:** Sometime Sweet Susan

12:30
4 Late Night with David Letterman
5 Rat Patrol
11 Star Trek

12:55
H **Movie:** Dead and Buried

1:00
2 McMillan & Wife
5 Get Smart
S What's Up America!

1:25
7 **Movie:** The Savage (1952). Charlton Heston, Susan Morrow. A young white boy, raised by the Sioux, faces conflict when his race and his tribe threaten war against each other.

1:30
4 Uncle Floyd Show
5 Love American Style
11 News

2:00
4 Mary Tyler Moore
5 **Movie:** The Iron Mistress (1952). Alan Ladd, Virginia Mayo. The story of Western hero Jim Bowie and the famous knife named after him.
9 Joe Franklin
11 **Movie:** Hurricane Smith (1952). John Ireland, Yvonne De Carlo. A ship searching for gold in the South Seas finds trouble instead.
S **Movie:** Firecracker

2:30
4 Here's Lucy
H **Movie:** Atlantic City

2:45
2 **Movie:** The Count of Monte Cristo (1934). Robert Donat, Elissa Landi. The "Count" seeks revenge on three men.

3:00
4 Millionaire
9 **Movie:** Devil's Canyon (1953). Virginia Mayo, Dale Robertson. An ex-marshal goes to jail and gets involved in an uprising.

3:15
7 News

3:30
S Bizarre

4:00
11 Hazel
S **Movie:** Return of the Secaucus 7

4:15
H Video Jukebox

4:30
11 Abbott and Costello

4:45
H **Movie:** Saturday the 14th

5:00
11 Biography

5:30
9 Morning Stretch
11 Open Mind

5:50
S What's Up America!

Fri., June 18

6:00
2 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 World Cup '82 Soccer Tournament
31 To be announced
H **Movie:** Darby O'Gill and the Little People
S **Movie:** Les Girls

6:30
11 Barney Miller
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
U **Movie:** Second Hand Heart

7:30
2 In Search of. . . The Missing Link
4 Family Feud
5 All in the Family
7 That's Hollywood
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 Black Stream

8:00
2 Dukes of Hazzard
4 Teachers Only
5 PM Magazine
7 Benson
9 **Soccer:** Cosmos vs. Montreal
11 **Baseball:** Yankees vs. Baltimore
13 Washington Week in Review
21 Silver Wings and Santiago Blue
31 Gospel Jublilee
H **Movie:** On the Right Track
S **Movie:** On the Right Track
W **Movie:** Atlantic City

8:30
4 Chicago Story
5 Carol Burnett
7 Making a Living
13 Wall $treet Week

9:00
2 Dallas
5 Merv Show
7 **TV Movie:** Freedom (1981). Mare Winningham.
13 Non-Fiction Television
21 **Movie:** The Gang's All Here
31 Numero Uno
U **Movie:** Nightschool

9:30
31 Up and Coming

10:00
2 Falcon Crest
4 McClain's Law
5 News
9 New York Report
13 Bill Moyer's Journal
31 Made in Taiwan
H **Movie:** High Risk
S **Movie:** Continental Divide
W **Movie:** Fun House

10:30
9 Maude
11 News

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
13 Dick Cavett
21 L.I. Newsview
U **Movie:** Change of Season

11:30
2 **Movie:** The Great Bank Hoax (1977). Richard Basehart, Burgess Meredith. Bank officials try to cover up their embezzlement by arranging an even bigger theft.
4 Tonight
5 Mission: Impossible
7 **Golf:** U.S. Open
9 Country Jamboree
11 Saturday Night
13 **Movie:** The Snows of Kilimanjaro (see Thu, 8:30 p.m.)
21 Captioned News
H **Movie:** Blow Out

11:45
S **Movie:** Stripes
W **Movie:** Heavy Traffic

12 **MIDNIGHT**
7 Nightline
21 Latenight

12:30
4 SCTV Network
5 Blue Jean Network
7 Fridays
11 Star Trek

1:00
U **Movie:** Le Sex Shop

1:15
W **Movie:** Odd Angry Shot

1:20
H **Movie:** Stripes

1:30
7 **Movie:** Fail-Safe (1964). Henry Fonda, Walter Matthau. Sidney Lumet's film about a U.S. plane accidentally charged with a mission to bomb the U.S.S.R.
9 Maude
11 News
S Bare Touch of Magic
W **Movie:** Return of the Streetfighter

1:45
2 **Movie:** The Sugarland Express (1974). Goldie Hawn, Ben Johnson. A senior police official pursues a fugitive couple across Texas.

2:00
❹ Uncle Floyd
❺ America's Top Ten
❾ Joe Franklin
⓫ **Movie:** Ironside (1967). Raymond Burr, Don Galloway. Pilot for TV series with Burr as paralyzed chief of San Francisco police. Not bad.

2:30
❹ Mary Tyler Moore
❺ Sha Na Na
Ⓢ Gabe Kaplan

3:00
❹ Millionaire
❺ **Movie:** Sherlock Holmes in pursuit to Algiers (1945). Basil Rathbone, Nigel Bruce. Threats are made to the heir of an Eastern throne.
❾ **Movie:** Belles on Their Toes (1952). Jeanne Crain, Myrna Hunter. The *Cheaper by the Dozen* family goes on its merry way.

3:10
Ⓗ **Movie:** The Survivor

3:30
❼ News
Ⓢ Laff-a-Thon

3:55
❷ **Movie:** An Agent of the Plaintiff (1968). Honor Blackman, Gene Barry.

4:00
⓫ Hazel
Ⓢ **Movie:** Stripes

4:30
❾ Face the Music
⓫ Abbott and Costello

4:40
Ⓗ **Movie:** High Risk

5:00
⓫ Best of Groucho

5:30
❺ Underdog
⓫ Biography

5:35
❾ **Movie:** Gildersleeve's Bad Day (1943). Harold Peary, Nancy Gatea. Gildersleeve is accused of taking a bribe while on jury duty.

Mon., June 21

6:00
❷ ❹ News
❺ Charlie's Angels
❾ Hawaii Five-O
⓫ Laverne & Shirley
⓭ Dick Cavett
㉑ World Cup '82 Soccer Tournament
㉛ All About TV
Ⓢ **Movie:** I Sent a Letter to My Love

6:30
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ You Asked for It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Rebop

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ When Havoc Struck
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer
㉑ L.I. Newsview
㉛ Gospel Jubilee

8:00
❷ Private Benjamin
❹ Little House on the Prairie
❺ PM Magazine
❼ Best of the West
❾ I, Claudius
⓫ **Movie:** A Doll's House (1974). Jane Fonda, Trevor Howard. Joseph Losey's well-made version of Ibsen's classic play of a young wife's feminist struggle. Fonda and Howard are memorable.
⓭ Great Performances: Monteverdi: The Coronation of Poppea
㉑ The Movie at the End of the World
Ⓗ **Movie:** Continental Divide
Ⓢ **Movie:** The Stunt Man
Ⓦ **Movie:** Stripes

8:30
❷ WKRP *in Cincinnati*
❺ Carol Burnett
❼ **Baseball**
㉛ Afro-American *Perspectives*

9:00
❷ M*A*S*H
❹ Ain't Misbehavin'
❺ Merv Show
❾ **Movie:** Citizen Kane (1941). Orson Welles, Joseph Cotten. Welles's first and best film, a dazzling display of cinematic artistry, innovative talent and narrative ambiguity. Welles plays a Hearst-type tycoon in a classic American drama.
㉑ Danger UXB
㉛ Silent Spring of Rachel Carson
Ⓤ **Movie:** An Eye for an Eye

9:30
❷ House Calls

10:00
❷ Cagney & Lacey
❺ ⓫ News
㉑ Election '82 Republican Nominating Convention
㉛ Kennedy Center Tonight
Ⓗ Gotta Dance, Gotta Sing: High-Stepping Through the Hollywood Musical
Ⓦ **Movie:** REO Speedwagon

10:30
⓫ News
㉑ Eighteen Tons of Music on a One-Night Stand
Ⓢ **Movie:** Hollywood Boulevard

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Benny Hill
⓫ Honeymooners
⓭ '82 Democratic State Convention
㉑ L.I. Newsview
Ⓗ Wimbledon '82
Ⓤ **Movie:** Le Sex Shop

11:15
Ⓦ **Movie:** Kramer vs. Kramer

11:30
❷ Quincy
❹ Best of Carson
❺ Mission: Impossible
❼ Nightline
❾ Ironside
⓫ Saturday Night
⓭ Dick Cavett
㉑ Captioned News
Ⓗ **Movie:** Atlantic City

12 MIDNIGHT
❼ **TV Movie:** Make Me an Offer (1979). Susan Blakely, Patrick O'Neal, John Rubenstein.
❾ Benny Hill
⓭ World Cup Soccer
㉑ Latenight
Ⓢ Bare Touch of Magic

12:30
❹ Late Night with David Letterman
❺ Rat Patrol
❾ **Movie:** Man on a String (1971). Christopher George, Joel Grey. Typical story of organized crime and undercover agents.
⓫ Star Trek

12:40
❷ Columbo

1:00
❺ Get Smart
Ⓢ **Movie:** Private Benjamin

1:20
Ⓗ **Movie:** The Survivor

1:30
❹ Here's Lucy
❺ Best of Midday
⓫ News

2:00
❹ Mary Tyler Moore
❾ Joe Franklin
⓫ **Movie:** The Ipcress File (1965). Michael Caine, Nigel Green. Exciting and intriguing espionage thriller with Caine as Harry Palmer, crook-turned-agent.

2:15
❼ **Movie:** Branded (1951). Alan Ladd, Mona Freeman. A young man attempts to trick a wealthy rancher into believing he is his long lost son.

2:30
❹ Millionaire

2:47
❷ **Movie:** Betrayal (1974). Amanda Blake, Dick Haynes. A rich and lonely widow advertises for a companion.

2:50
❺ Off the Set
Ⓗ **Movie:** Stripes

3:00
❾ **Movie:** Lucky Partners (1940). Ronald Colman, Ginger Rogers. Hard-to-swallow comedy about a man and a woman sharing a winning sweepstakes ticket.
Ⓢ **Movie:** The Stunt Man

3:45
Ⓗ **Movie:** Brubaker

4:00
⓫ Hazel

4:05
❼ News

4:16
❷ **Movie:** Death Cruise (1974). Edward Albert Jr., Kate Jackson. People are systematically murdered while cruising on a luxurious yacht.

4:30
⓫ Abbott and Costello

4:40
Ⓗ **Movie:** High Risk

5:00
⓫ Biography

5:10
Ⓢ Bare Touch of Magic

5:30
⓫ Focus: New Jersey

Tue., June 22

6:00
❷ ❹ News
❺ Charlie's Angels
❾ Hawaii Five-O
⓫ Laverne & Shirley
⓭ Dick Cavett
㉑ World Cup '82 Soccer Tournament
㉛ Women: NY Edition

6:30
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ You Asked For It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Where Were You?
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer
㉑ L.I. Newsview
㉛ Comments
Ⓢ Aerobicize

8:00
❷ America's Junior Miss Pageant
❹ Bret Maverick
❺ PM Magazine
❼ Happy Days
❾ **Movie:** Nevada Smith (1966). Steve McQueen, Karl Malden. A great McQueen hero in a well-made Western. A young man sets out to avenge the murder of his parents.
⓫ Odd Couple
⓭ Masterpiece Theatre: Danger UXB
㉑ Square Foot Gardening
㉛ With Ossie and Ruby
Ⓗ **Movie:** Far From the Madding Crowd
Ⓢ **Movie:** Right Track
Ⓦ **Movie:** Odd Angry Shot

8:30
❺ Carol Burnett
❼ Laverne & Shirley
⓫ **Baseball:** Yankees vs. Milwaukee
㉑ Sport Fishing
㉛ Tony Brown's Journal

9:00
❷ **TV Movie:** If Things Were Different (1981). Suzanne Pleshette, Don Murray, Tony Roberts.
❹ Cassie & Co.
❺ Merv Show
❼ Three's Company
⓭ American Playhouse: Oppenheimer

SOLUTIONS TO LAST WEEK'S PUZZLES

F	I	N	A	N	C	I	E	R	S	■	■	■	■	A
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㉑ Masterpiece Theatre: Flickers
㉛ Once Upon a Classic
Ⓤ **Movie:** Without Warning

9:30
⑦ Too Close for Comfort
㉛ Numero Uno

9:45
Ⓦ **Movie:** Claire de Femme

10:00
④ Flamingo Road
⑤ ⑪ News
⑦ Hart to Hart
⑬ Profiles in American Art: Conrad Schwiering
㉑ Election '82 Republican Nominating Convention
㉛ Focus: Peace in the Middle East
Ⓢ 33 Brompton Place

10:30
⑨ Newark and Reality
⑬ With Ossie & Ruby
㉑ Making It: Junior Tennis in America
㉛ Live on the Fringe of Society

11:00
② ④ ⑦ ⑪ News
⑤ M*A*S*H
⑨ Benny Hill
⑬ '82 Democratic State Convention
㉑ L.I. Newsview
Ⓗ Wimbledon '82
Ⓢ **Movie:** Cutter's Way
Ⓤ **Movie:** Night School

11:30
② Alice
④ Tonight
⑤ Mission: Impossible
⑦ Nightline
⑨ Maude
⑪ News
⑬ Dick Cavett
㉑ Captioned News
Ⓗ **Movie:** Zorro, the Gay Blade
Ⓦ **Movie:** Emmanuelle, Joys of a Woman

12 MIDNIGHT
② WKRP In Cincinnati
⑦ Fantasy Island
⑨ Racing from Roosevelt
⑪ Saturday Night
⑬ World Cup '82 Soccer Tournament
㉑ Latenight

12:30
② McCloud
④ Late Night
⑤ Rat Patrol
⑨ **Movie:** Trail Street (1947). Randolph Scott, Robert Ryan. Scott is Bat Masterson in a routine Western.
⑪ Star Trek

12:45
Ⓢ **Movie:** Return of the Secaucus 7

1:00
⑤ Get Smart
⑪ Twilight Zone

1:05
Ⓗ **Movie:** The Last Metro

1:10
⑦ **Movie:** Black Noon (1971). Roy Thinnes, Ray Milland. A young minister and his wife are caught up in a web of witchcraft.

1:30
④ Uncle Floyd
⑤ Love American Style
⑪ News

2:00
④ Mary Tyler Moore
⑤ **Movie:** Bang, Bang, You're Dead! (1966). Tony Randall, Senta Berger. Randall unexpectedly gets mixed up with international espionage. Light fun.
⑨ Joe Franklin
⑪ **Movie:** The Curse of the Werewolf (1961). Clifford Evans, Oliver Reed. Lots of horror fun in this predictable but effective werewolf story.

2:30
④ Here's Lucy
Ⓢ **Movie:** Firecracker

2:40
⑦ News

2:49
② **TV Movie:** The Incomparable Connie Walker (1968). Dina Merrill, Gene Barry.

3:00
④ Millionaire
⑨ **Movie:** Honeymoon Hotel (1964). Robert Goulet, Nancy Kwan. Dubious comedy of a Caribbean hotel exclusively for newlyweds.

3:20
Ⓗ Minsky's Follies

3:30
④ News

4:00
⑪ Hazel
Ⓢ Brompton Place

4:18
② **Movie:** Blaze of Glory (1966). Gary Cockrill.

4:20
Ⓗ **Movie:** Saturday the 14th

4:30
⑪ Abbott and Costello

5:00
⑪ Biography
Ⓢ **Movie:** Bluefire Lady

5:30
⑪ Suburban Closeup

Weekend, June 19-20

Sat., June 19

6:00
⑤ Patterns For Living
⑪ Barbapapa

6:30
② Sunrise Semester
④ Agriculture, U.S.A.
⑤ Insight
⑦ News
⑪ Sport Billy
Ⓗ **Movie:** The Last Metro
Ⓢ **Movie:** Dead Man's Float

7:00
② Patchwork Family
④ A Better Way
⑤ World Tomorrow
⑦ Davey and Goliath
⑨ News
⑪ Josie and the Pussycats
⑬ Sesame Street

7:30
④ Villa Alegre
⑤ Encore News
⑦ Wildlife Adventure
⑨ Make Peace With Nature
⑪ MGM Cartoons

8:00
② Popeye and Olive
④ Flintstones
⑤ Car Care Central
⑦ Superfriends
⑨ Christopher Closeup
⑪ Tom and Jerry
㉛ Carrascolendas
Ⓢ **Movie:** Chu Chu and the Philly Flash

8:30
② Tarzan/Lone Ranger
④ Smurfs
⑤ **Movie** Children of War
⑦ Thundarr/Goldie Gold
⑨ Newark and Reality
⑪ Magilla Gorilla
㉛ Villa Alegre

9:00
⑨ Apple Polishers
⑪ Big Blue Marble
⑬ Mister Rogers' Neighborhood
㉛ Oye Willie
Ⓗ Gotta Dance, Gotta Sing. High-stepping Through the Hollywood Musical

9:30
② Bugs Bunny/Road Runner
④ Kid Super Power
⑤ **Movie:** The Projected Man (1967). Mary Peach, Bryant Haliday. So-so sci-fi horror.
⑦ Laverne & Shirley
⑨ Davey and Goliath
⑪ Herald of Truth
⑬ Electric Company
㉛ Mundo Real

10:00
⑦ Richie Rich
⑨ Dr. Who
⑪ Old Time Gospel Hour
⑬ Nova
㉛ Sonrisas
Ⓗ **Movie:** Continental Divide
Ⓢ **Movie:** Footlight Frenzy

10:30
④ Spider-Man
㉛ Que Pasa U.S.A.?

11:00
④ Space Stars
⑤ Soul Train
⑦ Fonz
⑨ All Star Wrestling
⑪ Hee Haw
⑬ World Cup '82 Soccer

11:30
② Blackstar
⑦ Heathcliff & Marmaduke

12 NOON
② Trollkins
④ Daffy-Speedy
⑤ America's Top Ten
⑦ Weekend Specials
⑨ NASL Soccer Kicks
⑪ **Tennis:** John McEnroe vs. Ivan Lendl
⑬ This Old House
㉑ Square Foot Gardening
Ⓗ **Movie:** Zorro, the Gay Blade
Ⓢ Ed McMahon

12:30
② Tom and Jerry
④ Bullwinkle
⑤ Portrait of a Legend
⑦ American Bandstand
⑨ Outdoor Life
⑬ Presente
㉑ Woodwright's Shop

1:00
② Kwicky Koala
④ Baseball: An Inside Look
⑤ Sha Na Na
⑨ **Movie:** Jivaro (1954). Fernando Lamas, Rhonda Fleming. Mindless adventure among headhunting Indians.
⑬ Kennedy Center Tonight: An Opera Gala: A Salute to George London
㉑ Vic Braden's Tennis For The Future
Ⓦ **Movie:** Bullets and Saddles

1:15
④ **Baseball**

1:30
② 30 Minutes
⑤ Brady Bunch
⑦ News Conference
㉑ Guitar With Frederick Noad
Ⓢ Short Picks

2:00
② Kidsworld
⑤ Big Valley
⑦ Safari to Adventure
⑪ Sonny & Cher Comedy Hour
㉑ L.I. High School Baseball
Ⓗ **Movie:** Far From the Madding Crowd
Ⓢ **Movie:** The Last Hunt

2:30
② Public Hearing
⑦ Sugar Ray Leonard's Golden Gloves

3:00
② **Movie:** Echo of a Nightmare (1969). Ricardo Montalban, Susan Saint James.
⑤ **Movie:** The Van (1977). Stuart Getz, Deborah White. Teenage romance.
⑨ **Movie:** A Funny Thing Happened on the Way to the Forum (1966). Zero Mostel, Phil Silvers. Richard Lester's adaptation of the stage musical comedy is full of energy and laughs.
⑪ **Movie:** Godzilla (1956). Raymond Burr, Inoshiro Honda. Lowest-grade schlock classic. The Japanese monster's debut feature.
⑬ Masterpiece Theatre: Danger UXB

3:30
⑦ **Golf:** U.S. Open

4:00
⑬ American Playhouse: Oppenheimer
㉑ Portraits in Pastel
㉛ Masterpiece Theatre: Flickers
Ⓢ **Movie:** Footlight Frenzy

4:30
② Sports Saturday
⑪ Tales of the Unexpected
㉑ Antiques XI

5:00
⑤ Mission: Impossible
⑨ Outer Limits
⑪ White Shadow
⑬ America's Black Forum
㉑ Last Chance Garage
㉛ Numero Uno
Ⓗ **Movie:** Elvis

5:15
Ⓦ **Movie:** Tarka, the Otter

5:30
⑨ Chronicle
⑬ Open Mind
㉑ Quilting II
㉛ Searching

6:00
② Channel 2 the People
④ News
⑤ Starsky & Hutch
⑨ Racing from Belmont
⑪ Star Trek
⑬ New Jersey Show
㉑ World Cup '82 Soccer Tournament
㉛ European Television
Ⓢ **Movie:** Chu Chu and the Philly Flash

6:30
② ④ News
⑨ Wild Kingdom
㉛ Lawmakers

7:00
② News
④ Prime of Your Life
⑤ Welcome Back, Kotter
⑨ Chronicle
⑪ Dance Fever
⑬ Inside Albany
㉑ Washington Mainstream
㉛ Righteous Apples
Ⓦ **Movie:** Fifth Season

7:30
② 2 on the Town
④ Look at Us
⑤ All in the Family
⑦ News
⑨ Agronsky and Co.
⑪ Solid Gold
⑬ Lawmakers
㉑ Inside Albany
㉛ Up and Coming
Ⓗ **Movie:** Saturday the 14th

8:00
② Walt Disney
④ Harper Valley
⑤ **Movie:** Anna Karenina (1935). Greta Garbo, Fredric March. Garbo as Tolstoy's classic heroine is a sight to behold, Great Vintage Hollywood.
⑦ To be announced
⑨ **Baseball:** Mets vs. St. Louis
⑬ Ireland: A Television History
㉑ Flambards
㉛ Black, Blues, Blacks
Ⓢ Miss Pat Collins the Hip Hypnotist

8:30
④ One of the Boys
⑦ To be announced
⑪ Sonny & Cher Comedy Hour
Ⓦ **Movie:** Tell Me a Riddle

9:00
② **Movie:** Butch and Sundance: The Early Days (1979). William Katt, Tom Berenger.
④ Barbara Mandrell
⑦ Love Boat
⑬ **Movie:** The Third Man (1949). Joseph Cotten, Orson Welles, Trevor Howard.
㉑ Monteverdi: The Return of Ulysses
㉛ Great Performances: Monteverdi: the Return of Ulysses
Ⓗ Minsky's Follies
Ⓢ **Movie:** The Dogs of War
Ⓤ **Movie:** An Eye for an Eye

9:30
⑪ To be announced

10:00
④ NBC Reports: For Every Violence—There is a Victim
⑤ ⑪ News
Ⓗ **Movie:** Dog Day Afternoon
Ⓦ **Movie:** Galaxina

10:30
⑤ Black News
⑦ Manhattan: The Fantasy Island
⑨ Greatest Sports Legends
⑪ Focus: New Jersey

10:40
⑬ Sneak Previews

11:00
② ④ ⑦ News
⑤ **Movie:** Juggernaut (1974). Richard Harris, Omar Sharif. Richard Lester's well-made thriller about extortion threats on a luxury liner. Limited commercials.
⑨ Paul Hogan
⑪ Odd Couple
Ⓢ Bizarre
Ⓤ **Movie:** Night School

11:10
⑬ To the Manor Born

11:15
⑦ News

11:30
④ Saturday Night Live
⑨ Harness Racing from Yonkers
⑪ Street of San Francisco
Ⓢ **Movie:** The Hearse

11:40
⑬ Dick Cavett

11:45
② Sportspeople
⑦ **Movie:** Von Ryan's Express (1965). Frank Sinatra, Trevor Howard. During WW2, P.O.W.'s take control of a prison train.
Ⓦ **Movie:** Sex Through a Window

12 MIDNIGHT
② Rhythm and Rawls. Starring Lou Rawls. Guests include A Taste of Honey, Kool & the

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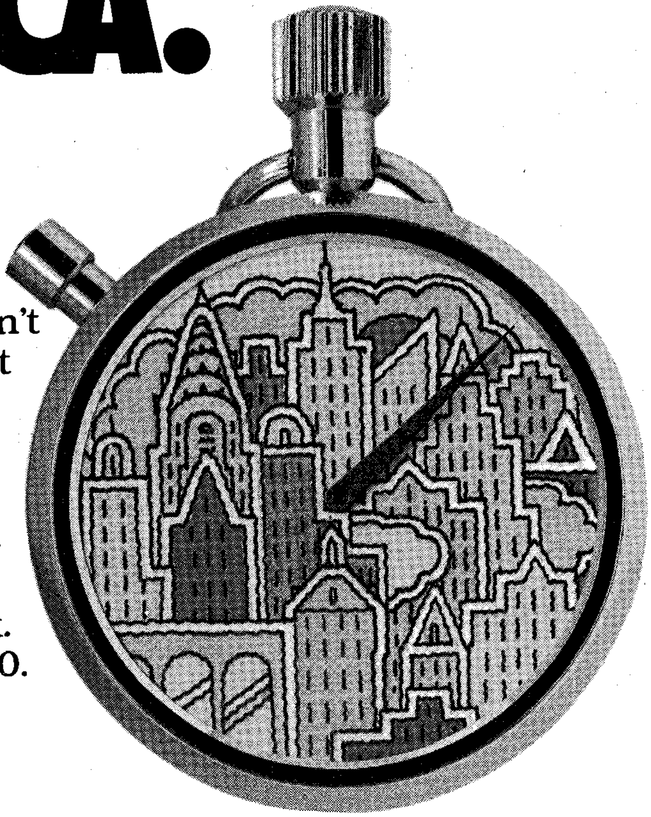

NEW YORK

Gang.
❾ Championship Wrestling

12:05
Ⓗ **Movie:** Continental Divide

12:10
⓭ Matinee at the Bijou

12:30
⓫ Twilight Zone

1:00
❹ Uncle Floyd
❾ **Movie:** The Crawling Eye (1958). Forrest Tucker, Janet Munro. Cheapie sci-fi horror.
Ⓤ **Movie:** Dead and Buried

1:10
Ⓢ **Movie:** Blow Out

1:15
❺ **Movie:** Nobody Lives Forever (1946). John Garfield, Faye Emerson. A con-man falls for a wealthy widow he's out to swindle. Enjoyable.
Ⓦ **Movie:** Hussy

1:30
⓫ News

1:50
Ⓗ **Movie:** Private Benjamin

2:00
❷ News
❹ 1982 Rhythm and Blues Awards
⓫ **Movie:** Sabre Jet (1953). Robert Stack, Coleen Gray. One-sided and dull version of Korean War soldiers' lives.

2:05
❼ **Movie:** The Private Navy of Sgt. O'Farrell (1968). Bob Hope, Phyllis Diller.

2:07
❷ **Movie:** 5 Card Stud (1968). Dean Martin, Robert Mitchum. A professional gambler gets involved in a crooked poker game.

3:00
❾ **Movie:** The Romantic Age (1950). Hugh Williams, Mai Zetterling. A schoolmaster falls for one of his students, a French girl.
Ⓢ **Movie:**

3:40
Ⓗ **Movie:** Brubaker

3:55
❼ News

4:00
❹ Mary Tyler Moore
⓫ Hazel
Ⓢ **Movie:** Atlantic City

4:11
❷ **Movie:** The Savage Bees (1976). Ben Johnson, Horst Buchholz.

4:30
❹ News
⓫ Abbott and Costello

5:00
⓫ Best of Groucho

5:20
Ⓢ Ed McMahon

5:30
❾ Public Affairs
⓫ Biography

Sun., June 20

6:00
❾ Straight Talk
⓫ I Dream of Jeannie
Ⓗ **Movie:** This Time Forever

6:30
❹ Arts of Asia
❼ News
⓫ Christopher Closeup
Ⓢ **Movie:** Stingray

6:45
⓫ Davey and Goliath

7:00
❷ Mighty Mouse/ Heckle & Jeckle
❹ Rebop
❺ Kenneth Copeland
❼ Faith for Today
❾ Church Growth International
⓫ Robert H. Schuller
⓭ Sesame Street

7:30
❷ Drak Pack
❹ Carrascolendas
❼ This Is The Life
❾ Viewpoint on Nutrition

8:00
❷ Mr. Moon's Magic Circus
❹ Twice A Woman
❺ Jimmy Swaggart
❼ Christopher Closeup
❾ Nine on N.J.
⓫ Frederick K. Price
Ⓗ **Movie:** Going Ape!
Ⓢ **Movie:** Gaiking

8:30
❷ Way to Go
❹ Here's Lucy
❼ Insight
❾ Day of Discovery

9:00
❷ Sunday Morning
❹ Here's Lucy
❺ Wonderama
❼ Today's Black Woman
❾ Oral Roberts
⓫ Old Time Gospel Hour
⓭ Mister Rogers' Neighborhood

9:30
❹ Mary Tyler Moore
❼ Page Seven
❾ Point of View
⓭ Wall $treet Week
Ⓗ **Movie:** Silver Streak

10:00
❹ Positively Black
❺ Wonder Woman
❼ We're Movin
❾ Mass
⓫ Doctor Snuggles
⓭ New Jersey Show
Ⓢ **Movie:** Silver Streak

10:30
❷ Channel 2 the People
❹ Visiones
❼ Kids Are People Too
❾ That's the Spirit
⓫ Tom and Jerry

11:00
❷ For Our Times
❹ First Estate
❺ **Movie:** Tarzan and the Mermaids (1948). Johnny Weissmuller, Brenda Joyce. Tarzan vs. pearl thieves.
❾ Music World
⓫ Three Stooges
⓭ Ireland: A Television History

11:30
❷ Face the Nation
❹ Today in New York
❼ This Week With David Brinkley
❾ Rex Humbard
⓫ **Movie:** Mexican Hayride (1948). Bud Abbott, Lou Costello. The usual A & C.
Ⓗ What on Earth?

12 **NOON**
❷ Newsmakers
❹ News 4orum
❾ Robert Schuller
⓭ Soccer Made in Germany
㉑ Victory Garden
Ⓗ **Movie:** My Champion
Ⓢ Peter, Paul and Mary

12:15
❺ **Movie:** Rio Rita (1942). Bud Abbott, Lou Costello. Musical with some decent A & C.

12:30
❷ Public Hearing
❹ Meet the Press
❼ Directions
㉑ Square Foot Gardening

1:00
❷ 12th Annual Senior Olympics
❹ Toward Reconciliation
❼ Like It Is With Gil Noble
❾ **Movie:** A Man Called Sledge (1971). James Garner, Dennis Weaver. A gang leader takes off with the group's booty.
⓫ Caesar's Palace Grand Prix
⓭ Focus: Prospects for Peace in the Middle East
㉑ Washington Mainstream

1:15
⓫ Candid Camera

1:30
⓫ This Week in Baseball
⓭ Great Performances: Monteverdi. The Return of Ulysses
㉑ Inside Albany
Ⓢ Showtime's Hollywood

1:45
❺ **Movie:** Hawaii (1966). Julie Andrews, Max Von Sydow. Michener's epic tale of a missionary and his wife is pleasantly engrossing for TV viewing.
⓫ This Week in Baseball

2:00
❷ In Search of. . . The Ultimate Disaster
❹ Superdome
❼ Sweet Sixteen and Pregnant
⓫ **Baseball:** Yankees vs. Baltimore
㉑ Washington Week in Review
Ⓗ **Movie:** This Time Forever
Ⓢ **Movie:** Les Girls
Ⓦ **Movie:** The Country Girl

2:30
❷ Sports Special: Michigan 400
㉑ Wall Street Week

3:00
❹ Preview of All England Tennis Championships from Wimbledon
❼ American Sportsman
❾ **Movie:** Gladiator's Seven (1964). Richard Harrison. Lorendana Nusoiak. A gladiator tries to free Sparta from a tyrannical ruler.
㉑ Soccer Made in Germany

4:00
❹ SportsWorld
❼ **Golf:** U.S. Open
⓭ New York & Co.
㉑ Matinee at the Bijou
㉛ Washington Week in Review
Ⓗ Time Was. . . the '70s
Ⓢ Jonathan Winters

4:30
⓭ Tony Brown's Journal
㉛ Wall $treet Week
Ⓢ Fractured Flickers
Ⓦ **Movie:** Marco Polo, Jr.

5:00
❺ Mission: Impossible
❾ Hardy Boys
⓫ **Movie:** The Streets of San Francisco (1972). Karl Malden, Michael Douglas. Decent pilot for the TV series about San Francisco cops.
⓭ The Last Epidemic
㉛ Money Makers
Ⓗ **Movie:** Going Ape!
Ⓢ Peter, Paul and Mary

5:30
⓭ Firing Line
㉑ Checking It Out
㉛ European Journal

6:00
❷ ❹ News
❺ Emperor of the North (1973). Lee Marvin, Ernest Borgine. An evil train conductor kills hobos.
❾ 784 Days That Changed America
㉑ World Cup '82 Soccer Tournament
㉛ All About TV

6:30
❷ ❹ News
⓭ **Tennis:** Rolex International Junior Tournament
㉛ Searching
Ⓗ What on Earth?
Ⓢ **Movie:** Skatetown, U.S.A.
Ⓦ **Movie:** Distance

7:00
❷ 60 Minutes
❹ Father Murphy
❾ Entertainment This Week
⓫ Solid Gold
㉑ Last Chance Garage
㉛ Were You There
Ⓗ **Movie:** Silver

7:30
⓭ ㉑ Numero Uno
㉛ Tony Brown's Journal

8:00
❷ Archie Bunker's Place
❹ CHiPs
❺ **Special:** Glittering Crowns
❼ **Movie:** Caravans (1978). Anthony Quinn, Jennifer O'Neill. Cowboys set out to rescue a pretty white girl from an Indian tribe.
❾ Entertainment This Week
⓫ Kung Fu
⓭ Nova
㉑ Music of Man
㉛ American Short Story
Ⓢ **Movie:** Silver Streak
Ⓦ **Movie:** Blow Out

8:30
❷ One Day at a Time

9:00
❷ Alice
❹ **TV Movie:** Five Days From Home (1978). George Peppard, Neville Brand.
❺ **Special:** U.S. Autos: Gearing Up for Survival
❾ It is Written
⓫ Lawrence Welk
⓭ Masterpiece Theatre: Flickers
㉑ **Movie:** His Girl Friday (1940)
㉛ Sarah Vaughan in Concert
Ⓗ Wait Until Dark
Ⓤ **Movie:** The Last Metro

9:30
❾ World Tomorrow

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Jimmy Swaggart
⓭ Butterflies
㉛ Killer of Sheep
Ⓢ **Movie:** Stir Crazy
Ⓦ **Movie:** Prowler

10:30
❺ Sports Extra
⓫ From The Editor's Desk
⓭ To the Manor Born
㉑ With Ossie and Ruby

11:00
❹ ❼ News
❺ Off the Set
❾ Morecambe and Wise
⓫ Odd Couple
⓭ Independent Focus
㉛ Video Vision
Ⓗ **Movie:** Chu Chu and the Philly Flash
Ⓤ **Movie:** Penitentiary

11:15
❷ News

11:30
❺ David Susskind
❾ An Evening at the Improv
⓫ Streets of San Francisco
Ⓦ **Movie:** Stevie

11:45
❷ Sports Update
❹ **Movie:** To be announced
❼ Sports Special

12 **MIDNIGHT**
❷ Barnaby Jones
❼ **TV Movie:** The Letters (1972). John Forsythe, Dina Merrill. Three letters, delayed one year in delivery, bring news that dramatically changes the lives of nine people.
Ⓢ What's Up America!

12:25
⓭ Paik on Air

12:30
❾ **Movie:** Genevieve (1950). Dinah Sheridan, John Gregson. A British comedy about two couples racing each other in antique automobiles.
⓫ Rookies
Ⓗ **Movie:** This Time When

1:00
❷ News
Ⓢ **Movie:** Atlantic City

1:07
❷ **Movie:** Goodbye, Columbus (1969). Ali MacGraw, Jack Klugman.

1:30
❼ **Movie:** Fools (1970). Katharine Ross, Jason Robards. A young woman falls in love with an aging movie actor, bringing new meaning to his life.
⓫ News

1:45
❹ Mary Tyler Moore

2:00
⓫ It's Your Business

2:10
Ⓗ **Movie:** Going Ape!

2:15
❹ Visiones

2:30
❾ Life of Riley
⓫ **Movie:** The Spiral Road (1962). Rock Hudson, Gena Rowlands. Interesting story of a jungle doctor fighting disease and ignorance.

2:45
❹ First Estate
Ⓢ Canada

3:00
❾ **Movie:** Beat Girl (1962). David Farrar, Noelle Adam. A murder mystery about a young beatnik who dislikes her stepmother.

3:01
❷ Newsmakers

3:15
❹ News
❼ News

3:31
❷ Public Hearing

3:45
Ⓗ Wait Until Dark
Ⓢ **Movie:** Stir Crazy

4:01
❷ **Movie:** Hijack (1973). David Janssen , Keenan Wynn.

4:05
Ⓢ **Movie:** Stripes

4:15
❼ News

4:30
⓫ Abbott and Costello

5:00
⓫ Biography

5:30
⓫ Rangel Report

5:40
Ⓢ Jonathan Winters

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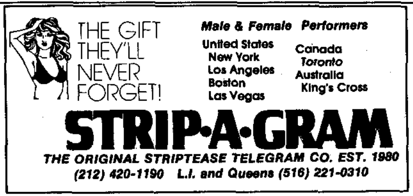

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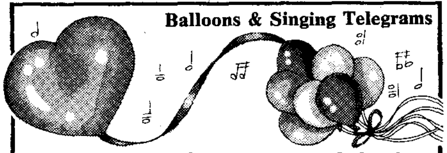

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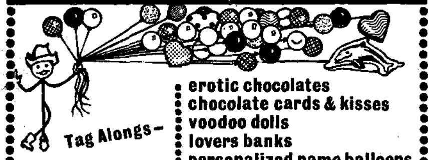

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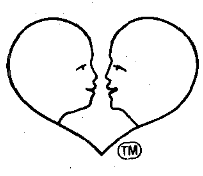

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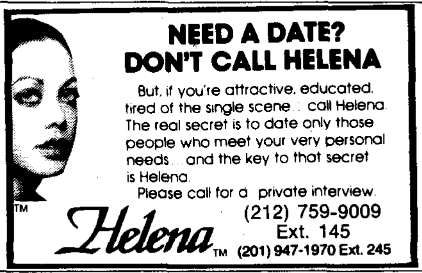

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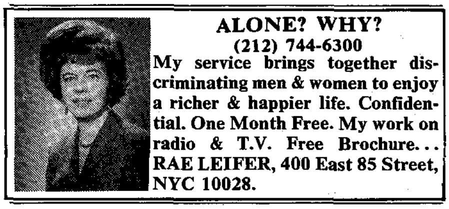

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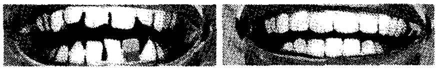

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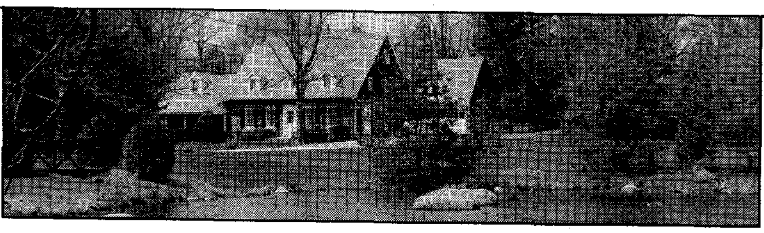

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NYC Co-op Apt.
Central Park South Five Rooms

SUPER SPECTACULAR VIEWS

Enhanced with a balcony. Two bedrooms, 2½ baths, formal dining room. Prime location. Asking $825,000; maint $1,573.

Co-operative Department (212) 688-8700

WM. B. MAY CO.

N.Y.C. CO-OP
70'S EAST 9 ROOMS

OUR EXCLUSIVE

Fabulous family apt in prestigious pre-war bldg; pvt landing leads to LR/wbf, elegant FDR, 3 masters + libr w/wet bar, incredible gourmet kitch w/brkfst rm, extra lge servants rm or guest suite, all new baths, thru-wall A/C. Hi flr, pristine condition .... Maint $1546

Call HELENE FIELDS
BRISBANE/FIELDS Rlty 355-7480

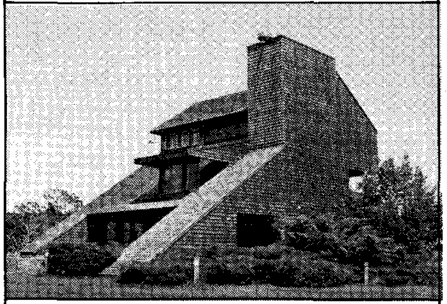
COUNTRY PRIVACY ON 12 ACRES $98,500 WITH ONLY $10,000 CASH

Beautiful 7 yr old country home near Livingston Manor, N.Y., 2 hrs NYC. 3 BR's with huge master, brick fplc, oak & handmade wide plank pine flors, French doors open to wood deck, BBQ, low maintenance, low tax. Owner must sell. You can move in for $10,000 cash. Existing 8½% mtg. Mr. Bertry, (212) 628-4213.

The Saltonstall Farm
Dover, Massachusetts
158 Acres
A New England treasure. Long Charles River frontage. Several dwellings, numerous outbuildings. Absolute privacy. Irreplaceable . . .
$1,700,000
Exclusively . . .617/723-1800

LandVest

WALK TO OCEAN



Beautiful design. 3800 sq. ft. multi-level Contemporary. 4 Bedrooms, 3 baths. Secluded acre. An architects dream. $400,000.

PONY FARM REAL ESTATE,
Better Homes & Gardens
East Hampton, N.Y. (516) 324-5850

Fifth Ave 80s

MY HUSBAND & I

created one of the most beautiful apts in N.Y. working with our designer for many months. Now we must sell our 3 BR + maids home overlooking the Temple of Dendur & the park. I shall miss being able to sun in my living room through the open sliding glass wall, I'll miss my sauna & jacuzzi in the master suite & my great kitchen; but it can be home to someone like me who wants the privacy of a whole floor with stunning entertaining spaces.
For appointment please call my exclusive agent... J. Gifford of

HAHN REALTY (212) 799-1300

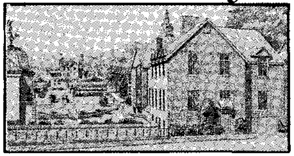
SARATOGA IS EXCITING LIVING!

1795 Colonial on Historical site. 342' of lake frontage on Sacandaga Lake - magnificent view of both lake and mountains. $150,000.

John T.
Roohan
Realtor

48 Union Avenue Saratoga Springs
(518) 587-4500

Establish Your Place in History



Two Eleven King George
Annapolis, Md.
"Units Available for Viewing Now"

Live in a Luxury Apartment in Annapolis, less than an hour away from Washington and Baltimore. Two Eleven King George is just minutes away from deepwater slips on Chesapeake Bay. This elegant three story residential building overlooks the historic William Paca Gardens, one of America's most outstanding restored formal English Gardens.

Quality construction; solar heated pool and sundeck; climate and acoustic control and the ultimate in privacy and security.

Send or call for brochure.

Real Estate Consultant
Daniel B. O'Brien & Company, Inc.
575 Madison Avenue, New York, N.Y. 10022
Please call for an appointment (212) 371-4340

CPW (81st ST) THE BERESFORD

SUPERB 9 RM DUPLEX

EXCLUSIVE

Spectacular views & sunshine. A rare opportunity to acquire a unique residence in a most prestigious bldg. Elegance abounds in this very spacious apt consisting of 30 ft living rm/wbf; huge gourmet eat-in kitchen, formal dining rm, 3 masters, 4½ baths, library, small den, laundry + more; all in mint condition... Maint $1545 month. Please Call for Further Details.

BETH SATTINGER 362-4600

73RD ST. 239 EAST

IMMACULATE BRNSTN FOR SALE
OFFERED BY OWNER
9 Apts-+1 Vac comml space 1st fl.
INCOME $60,000 - LOW EXPENSES
$435,000 ($150,000 CASH) GOOD TERMS.
CALL MR. LINDENBAUM 860-2770

BARRYVILLE IS BEAUTIFUL

Visit us in Barryville - A quaint little hamlet along the Delaware River, rich in history, wildlife and scenic beauty. There are 11 crystal clear lakes to enjoy, summer theatres, excellent restaurants, fishing, canoeing, or just taking it easy. Let me *show you the "Good Life"! Country homes and* estates - Excellent values from $35M to $400M. 2 hours NYC - Free Brochure - Call Fred Reber

REBER REALTY
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JAMAICA, WEST INDIES FABULOUS RENTALS

Comfy 2 Bedroom Cottage on Beach. (Montego Bay)

Golfer's Dream. 2 Bedroom Home on Golf Course. (Runaway Bay)

James Bond's "Golden Eye". Secluded 3 Bedroom Home on Private Beach. (Oracabessa)

For Information, Call:
(212) 758-6392 or (212) 656-7395

DO IT "HAMPTON STYLE" IN THE CATSKILLS

Entertain friends in good taste. Country hospitality will be a pleasure in this charming 150 yr old restored Colonial. Modern kitchen & baths, 3 BR's, formal LR, den & barn. On 4 choice acres. $86,500.

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REMSENBURG, LONG ISLAND TRADITIONAL / CONTEMPORARY

Newly completed traditional home with Contemporary features in charming Village. All Cedar, 3 stone fireplaces, country kitchen with fireplace. 4 bedrooms, 3½ baths, Jacuzzi in Master, 5 skylights, 20' x 40' pool, 2 car garage, over 3,000 sq. ft., 1¾ acres (room for tennis court). $385,000 - Seller financing available. Call (516) 727-3893 or (212) 397-2765.

CENTRAL CATSKILLS

RANCH - 950 acres, end of valley. 1850 Vintage Stone house, 7 fireplaces, Carriage house w/apt & wine cellar. Numerous barns. 5 ponds. 2 small streams. Estate setting. $380,000, terms with owner.

Smaller farms from $45,000.

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WE ARE SEEKING JUST 23 PEOPLE WHO WANT TO OWN AN UNCOMMONLY SPACIOUS APARTMENT IN THE VILLAGE, AND ARE WILLING TO PAY FOR IT

Only 23 people will be able to own an apartment in this exceptional Greenwich Village cooperative—23 people who appreciate the richly varied way of life the Village has to offer, and who want to live it in peerless luxury and comfort.

Here in the heart of the Village, on a tree-lined, cobblestone street, are 23 extraordinary 1- and 2-bedroom apartments, each in excess of 2,000 square feet. And each with a reserved indoor parking space. Of course, every apartment is fully appointed with all the amenities you would expect at these prices, as well as many you're not likely to find elsewhere.

Prices range from $225,000 to $450,000.

You are welcome to call (212) 619-4610 to arrange for a private showing of our model apartment, or come directly to the sales office, which is open daily from 11 a.m. to 4 p.m.

Greenwich House

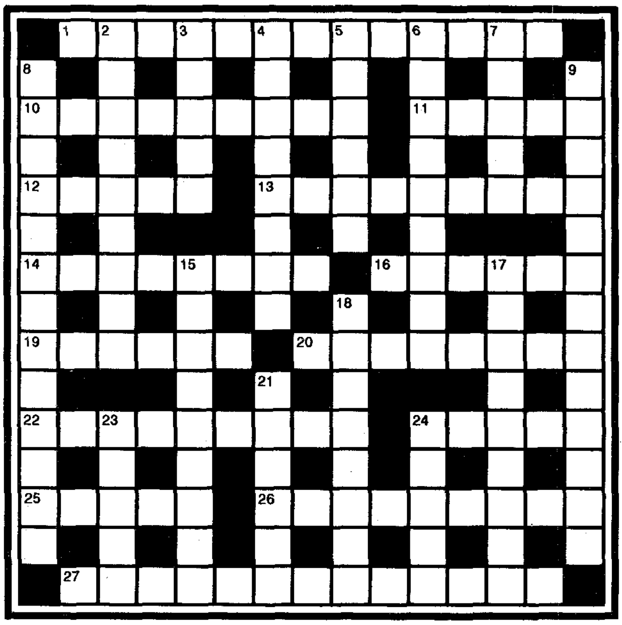
247 WEST 12TH STREET
(just off Greenwich Avenue)

This ad is not an offering, but is pursuant to NYS Dept. of Law CPS-1

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Done, alas after mixing medicine that's almost killing! (4-5, 4)
10 In effect I become competent. (9)
11 Muslim legal adviser in civilian dress. (5)
12 They're covering my feet with forceful blows! (5)
13 Support informal language even when it's the wrong way round? (4, 5)
14 One more than the blind set of pests. (4, 4)
16 Heart that men often wear under the sleeve? (6)
19 Loser I transformed for those who make things go smoothly. (6)
20 Study to hand out food—like this preparation of fruit and sugar. (8)
22 Getting airborne from the strip. (6, 3)
24 The Spanish surrounding the girl. (5)
25 Union chief in America gets money from public funds. (5)
26 Colour of unfit part of the village? (4, 5)
27 Impose your will on the confused boys, then, Adele! (4, 2, 3, 4)



Down

2 Successful in producing the intended result—a result socially acceptable to a novice. (9)
3 Luggage carriers once caused pain. (5)
4 Mabel's in charge initially, giving rise to old-fashioned retorts. (8)
5 Have a go at a double-headed nail! (6)
6 Tim's codes cracked by the servants! (9)
7 Capital I hid inside a piece of furniture. (5)
8 A soft poem gets rewritten — but this material gain involves sacrificing a higher value! (4,2,7)
9 Only a small part in a Wagner piece that many battled over? (9, 4)
15 Particularly prepared for cooking, but spoil date in stew! (9)
17 Cover-ups provided for bosses of the low dogs, one hears? (9)
18 Almost sets out for Tyneside area. (8)
21 My French period starts the week. (6)
23 Jack in church, say? (5)
24 The French upset by drink—but he hasn't lost his marbles! (5)

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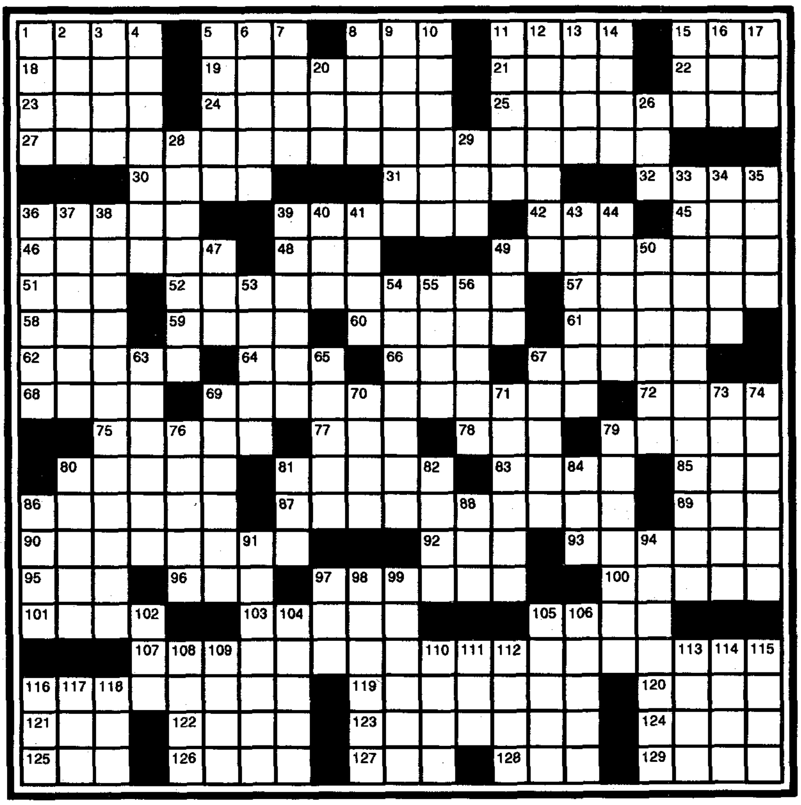
'DADDY-O': CUE CROSSWORD / By Maura B. Jacobson

Across

1 Counterfeit
5 Bankroll
8 Partner of order
11 Beachhead boats: abbr.
15 Math proof initials
18 Wahine's wiggle
19 Yellowhammer State
21 Thames school town
22 Shoshonean
23 Took advantage of
24 Unaffected
25 Kind of well
27 Hemingway novella
30 Minimal high tide
31 Certain believer
32 S-shaped molding
36 In company (with)
39 Surinam's neighbor
42 Rotating piece
45 "6 —— Riv Vu"
46 Their religious center is in Haifa
48 Former reina
49 Hit song of 1953
51 Suffix for dull
52 Bunker Hill patriarchs?
57 Game-score units
58 Caddy's contents
59 Trims twigs
60 A hit man does it
61 1927 hero
62 Carrie's daddy
64 Wasn't colorfast
66 Just-bought: Ger.
67 Disgusted
68 Is soaking wet
69 The Lord's Prayer
72 Actor ——'Brien
75 Eared seal
77 Cartoonist Gardner
78 Distaff pronoun
79 Ottoman leader
80 Departed: Fr.
81 Egg-shaped
83 Feds
85 Yum-Yum's sash
86 Eaglets' homes
87 Balzac opus
89 Familiar rd. sign
90 Surrealists' predecessors
92 Lupino of films
93 Shiny cotton fabric
95 Make —— double
96 Comedian Louis
97 Went by
100 Takes ten
101 Ruckus
103 Religious pamphlet
105 B —— baker
107 What the wish is, proverbially
116 Ententes
119 Catskills city
120 Dissipated one
121 Unctuous stuff
122 Fairy-tale heavy
123 Of an eye membrane
124 Salinger heroine
125 DeLuise
126 Pain in the neck
127 Jrs.' daddies
128 Atelier output
129 Molt

Down

1 Occlude
2 Quietive word
3 Skipper's order
4 Raphael subject
5 Harpsichordist Landowska
6 "Thy word is —— unto my feet"
7 Computer bank
8 Zhivago's love
9 "Private Lives" role
10 Thoreau's pond
11 Laban's daughter, et al.
12 Extend
13 Kindergartners
14 Snick and ——
15 On the —— vive
16 Greek vowel
17 Daddy's retreat
20 Sweet roll
26 —— Paulo
28 Easily read
29 Padre's sister
33 Anna Mary's spouse
34 Containing nothing
35 Those, to señoras
36 Slackens
37 Texas border city
38 Start of a Kopit title
39 Applies oneself to
40 Numero ——
41 G.I.
43 More roomy
44 Like muscle
47 Sault Ste. Marie
49 The C.I.A., formerly
50 Barracks decor
53 Use an aerosol can
54 Feather-shaped
55 Butterine
56 Luxurious
63 Trieste's region
65 Daredevil's trait
67 A-bomb physicist
69 Prim and proper
70 Raise the forelegs
71 Quartet
73 Pill
74 Bermuda products
76 Dined at home
79 Where Toronto is
80 "From —— shining. . ."
81 Saturn's wife
82 Auspices: var.
84 Dawn goddess
86 Mine entrance
88 Keats form
91 Leashes of a sort
94 Terms of office
97 Face value
98 A.N.T.A. members
99 Pitting device
102 "For want —— nail. . ."
104 Adjust the alarm
105 Rose essence
106 Commandment word
108 On the summit of
109 Buster Brown's dog
110 Asian festivals
111 —— polloi
112 Sicilian city
113 Kin of golly
114 Cronyn
115 —— off (miffed)
116 Bushy clump
117 Carioca's city
118 "Slippery" tree

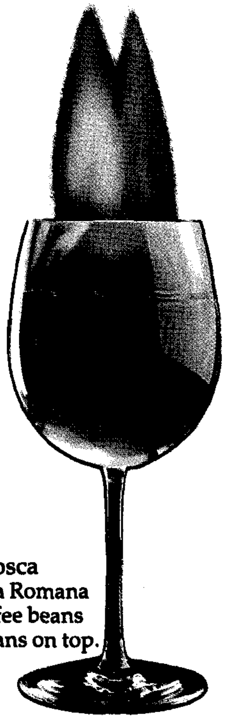


Solutions to last week's puzzles appear on page 107.

How do you enjoy Sambuca Romana when you run out of coffee beans?

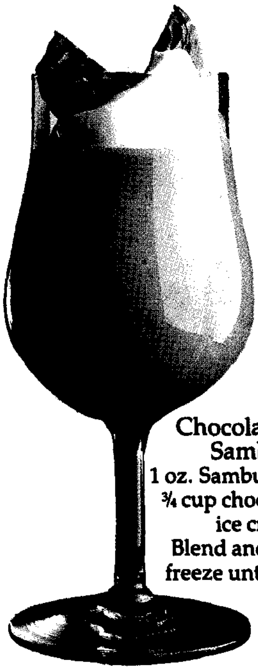
SAMBUCA ROMANA
Dolce Vita Liqueur
SAMBVCA ROMANA
PRODUCT OF ITALY
PALLINI Liquori S.p.A. ROMA

White Cloud
1 oz. Sambuca Romana
Club soda
Pour over ice
in tall glass.

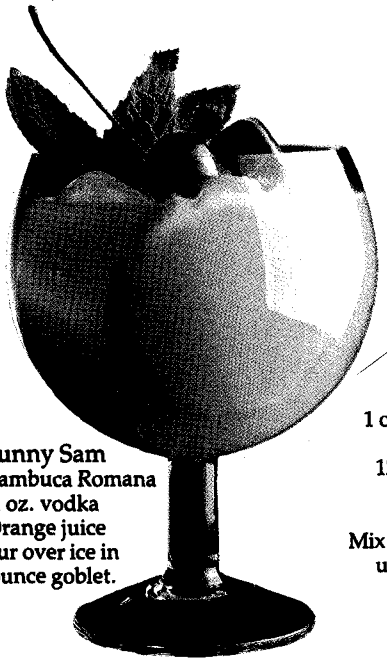


Con Mosca
1 oz. Sambuca Romana
3 roasted coffee beans
Float coffee beans on top.

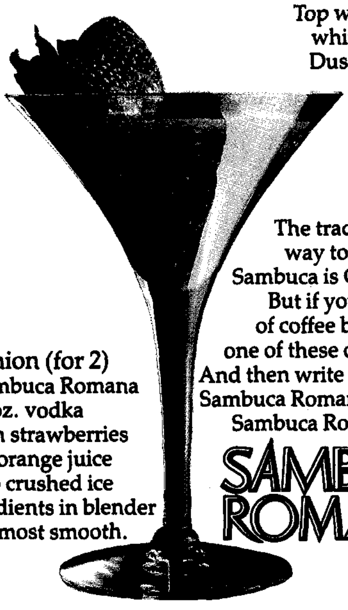
Romana Caffe
1 oz. Sambuca Romana
¾ cup hot coffee
Top with sweetened
whipped cream.
Dust with grated
nutmeg.



Chocolate Chip Sambuca
1 oz. Sambuca Romana
¾ cup chocolate chip
ice cream
Blend and serve or
freeze until serving.



Sunny Sam
½ oz. Sambuca Romana
1 oz. vodka
Orange juice
Pour over ice in
8 ounce goblet.

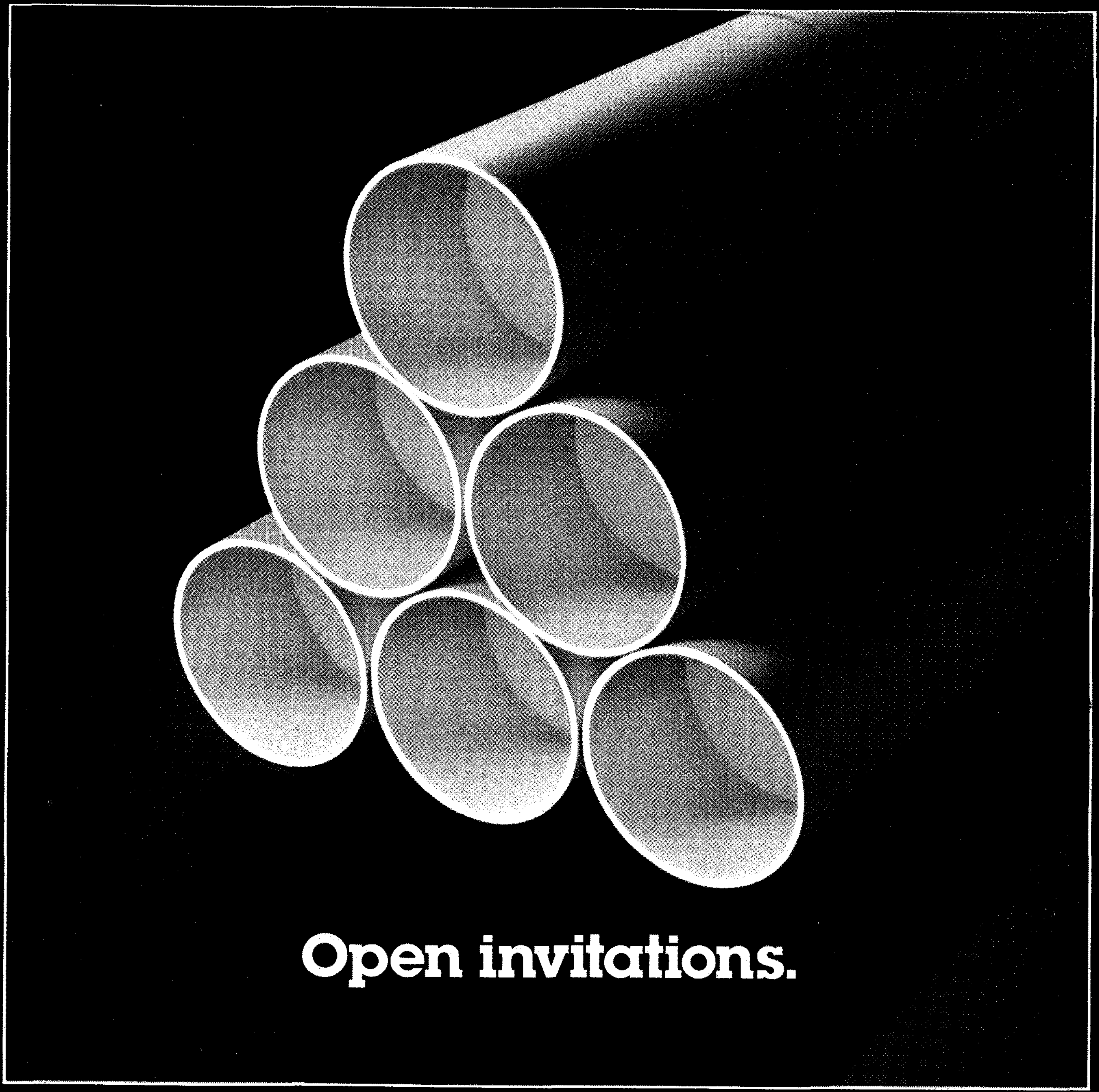


Reunion (for 2)
1 oz. Sambuca Romana
1 oz. vodka
12 fresh strawberries
6 oz. orange juice
⅔ cup crushed ice
Mix ingredients in blender
until almost smooth.

The traditional way to drink Sambuca is Con Mosca. But if you're out of coffee beans, try one of these other drinks. And then write for our original Sambuca Romana recipe book. Sambuca Romana 84 Pf.

SAMBVCA
ROMANA

Imported by Palmer & Lord, Ltd., Syosett, N.Y. 11791.


Open invitations.

FINE TOBACCOS
Parliament
Lights
100's
LOW TAR · LOW NICOTINE

The honor of your presence is requested at the end of our cigarette.

Where a small recess will greet you.

It will keep your lips from touching the tar that builds up on the filter.

Flush filters can't do that.

Which is why Parliament Lights are so tastefully light.

And why a satisfying time will be had by all.

Only Parliament Lights has the famous recessed filter.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Kings: 9 mg "tar," 0.6 mg nicotine—100's: 12 mg "tar," 0.9 mg nicotine av. per cigarette, FTC Report Dec.'81.

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